Eliza Hawtrey.
1804

LETTERS FROM ITALY,

BETWEEN THE

YEARS 1792 AND 1798,

CONTAINING

A VIEW OF THE REVOLUTIONS

IN THAT COUNTRY,

FROM THE

CAPTURE OF NICE BY THE FRENCH REPUBLIC

TO THE EXPULSION OF PIUS VI.

FROM

THE ECCLESIASTICAL STATE:

Likewiſe pointing out

The matchleſs Works of Art which ſtill embelliſh Piſa, Florence, Siena, Rome, Naples, Bologna, Venice, &c.

WITH INSTRUCTIONS

For the Uſe of Invalids and Families

Who may not chooſe to incur the Expence attendant upon travelling with a COURIER.

BY MARIANA STARKE,

Author of the Widow of Malabar, the Tournament, &c.

IN TWO VOLUMES.

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INTRODUCTION.

HAVING witneſſed the firſt entrance of the French into Italy, reſided in Tuſcany when they ſeized Leghorn and endeavoured to revolutionize Florence, and having been at Rome in March 1797, when they threatened to overthrow the papal Government, and in February 1798, when that threat was realized, I am tempted to give ſuch a ſhort account of theſe tranſactions as Perſons on the ſpot only are capable of detailing.

I ſhall likewiſe point out the Architecture, Paintings, and Sculpture, which ſtill embelliſh Italy; leſt Perſons diſpoſed to viſit that Country ſhould be led, by common report, to conclude that all her choiceſt works of

genius are deſtroyed, or removed to Paris. The *tempera*, or, (as they are more uſually denominated) *freſco-paintings*, of Piſa, Florence, and Rome, ſtill remain uninjured; and a conſiderable number of Statues, *Rilievi*, and even Paintings in oil, have hitherto eſcaped the ravages of War; while the elegant Buildings of Tuſcany, the remains of ancient Rome, the Antiquities and Natural Curioſities in the environs of Naples, the Maſter-Pieces which yet adorn Bologna, and the majeſtic Edifices of Venice, ſtill render Italy a moſt intereſting and uſeful ſchool of Art. With regard to the danger of reſiding there at preſent, I am happy to ſay, my letters recently received from Tuſcany repreſent that Country to be more loyal, more tranquil, and more eligible as an abode for Foreigners than any other part of the Continent; and, judging from my own experience, I am ſtrongly inclined to believe,

that

that Engliſh Families travelling for health may, at this moment, reſide in any City of Italy with as little riſk of inconvenience attributable to war, as they could before the invaſion of BUONAPARTE.*

I am likewiſe encouraged by a hope of being ſerviceable to thoſe of my Countrymen, who, in conſequence of pulmonary complaints, are compelled to exchange their native ſoil for the renovating ſun of Italy, to inſert a few obſervations (relative to health), the reſult of ſeven years experience, during which period my time and thoughts were chiefly occupied by endeavours to mitigate the ſufferings of thoſe moſt dear to me.

* From a letter, dated October 16, 1799, and written by Mr. PARTRIDGE, one of the longeſt eſtabliſhed and moſt reſpectable Merchants at Leghorn, it appears, that Tuſcany, when he wrote, was perfectly tranquil, and quite uninjured by the late revolutions, ſo far as affects the comfort of Travellers: proviſions, too, were plentiful, and very little enhanced in price.

I preſume not to imagine myſelf correct in every thing which I have advanced. The occupation of a Nurſe has often prevented me from obtaining accurate knowledge on points worthy of minute inveſtigation. Nevertheleſs, general outlines will ſometimes convey tolerably juſt ideas of a country, even though the picture be not ſhaded by a Maſter's hand; hence, I truſt, that the little knowledge I have been able to collect may ſo far inform Travellers, as to guard them againſt thoſe ſerious inconveniences which too generally retard, and not unfrequently prevent, the recovery of conſumptive Perſons.

I have alſo given, in the APPENDIX, ſome particulars relative to Expences upon the Continent, that Families, induced by motives of prudence to reſide in Countries where the elegancies of life may be commanded by a fortune barely adequate to furniſh neceſſaries in their own, may not have the

the mortification of finding their plans defeated by the extravagance of a COURIER, or, by the impoſitions frequently practiſed upon Strangers.

In my account of the Cities of Italy I have mentioned, in notes, thoſe Statues, Paintings, &c. which I believe to have been either ſeized by the French, or ſold by their lawful Poſſeſſors;* and at the ſame time have given in the body of my Work, ſuch a deſcription of every remaining Object worthy of notice, as will, I hope, in ſome meaſure ſupply to Travellers the loſs of thoſe Antiquarians, whom war may have conſtrained to abandon their profeſſion.

* Though I have mentioned, in notes, the ſtatues and oil-paintings of the Florentine-Gallery and Palazzo Pitti, I lately heard that all the treaſures of the former remain unmutilated, and that many pictures which adorned the latter have been retaken from the French and reſtored to the Grand-Duke.

In consequence of the Author's distance from the press, some inaccuracies have taken place, which will require the correction of the Reader; it has not been thought necessary to note some others of less consequence.

ERRATA.

Page 11	line 9,	for *goêtres* read *goîtres.*
24 —	6,	for *Françaiſe* read *Français.*
42 —	12,	before *one* insert *only.*
50 —	14,	for *it's* always read *its.*
51 —	18,	for *facinated* read *faſcinated.*
56 —	17,	for *Directory* read *Convention.*
68 —	1,	after *fortreſſes* insert *of.*
73 —	1,	for *Cozmona* read *Cremona.*
182 —	12,	for *Libecis* read *Libecio.*
185 —	12,	for *Matheo* read *Matteo.*
218 —	5,	for *to repreſent* read *repreſents.*
243 —	11,	for *he* read *ſhe.*
254 —	2,	for *for* read *of.*
258 —		in line 15 of note, for *goods* read *gods.*
265 —	4,	for *Muſes* read *Muſeo.*
274 —	15,	after *walls* add *are.*
287 —	1,	for *picture of a* read *a picture of.*
304 —	1,	for *had* read *has.*
340 —	12,	for *de* read *di.*
344 —	10,	for *ſcenes* read *ſcene.*

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LETTERS FROM ITALY,

BETWEEN

THE YEARS 1792 AND 1798.

LETTER I.

Nice, September 1792.

AS you wiſh for a deſcription of that chain of Alps which ſeems deſigned by Nature to protect Italy from the invaſions of her Gallic neighbours, I will ſend you a ſhort account of our late excurſion over theſe mountains to Geneva.

We undertook this journey during the end of May, giving for ſix horſes which drew our Engliſh coach, and a ſaddle-horſe for our courier, 28 louis-d'ors from Nice to Turin; and bearing our own expenſes at inns, which amounted to a couple of crowns

a day for dinner, and three for ſupper and beds: we were four in number, beſides our courier, who found himſelf.

After driving about five miles on the banks of the river Paglion, we began to aſcend the mountain of Scarena, by a road cut out of rocks, and rendered, by means of vaſt and almoſt innumerable arches, as ſmooth and ſafe as the turnpikes of England: walls are built on the ſides of every precipice, ſo that this road reſembles one continued bridge carried from rock to rock. After aſcending for nearly three hours, we reached the village of *Scarena*, which contains a comfortable inn; here we dined, and then proceeded to *Soſpello*. After winding for two hours and a half up a mountain compoſed of red, grey, and white marble, the road ſuch as above-deſcribed, only that it is cut in a zig-zag, and ſometimes the turns are ſharp, we reached the ſummit, which preſented us with a view of Soſpello lying at our

our feet, and not half a mile diſtant as the crow flies, yet, ſo high was the Alp we were upon, that we had nine miles to go ere we could reach Soſpello. This village is built on the banks of the Paglion, and ſurrounded with Alps; here are two tolerable inns, at one of which we ſlept, and next morning proceeded up the mountain of Soſpello, which is higher than Scarena; we, therefore, found the road more wonderful than on the preceding day, winding through immenſe rocks of marble, part of which were blown up with gunpowder in order to make room for carriages to paſs. Near Soſpello ſtands an ancient Roman caſtle; but, what ſeems extraordinary, the old Roman road over theſe Maritime-Alps is no where diſcoverable. After aſcending for above three hours we reached the ſummit of the mountain, and then deſcended in one hour to *La Chiandola*, a romantic village ſituated at the brink of a thundering torrent,

and adorned by caſcades guſhing from jagged rocks, ſome thouſand feet high; we dined at La Chiandola, where the inn is tolerably good, and then proceeded to *Tende*. To deſcribe the road between this town and La Chiandola is impoſſible, neither do I think it in the power of imagination to picture ſuch ſcenery as we beheld. All I can ſay is, that we aſcended gradually by the ſide of a magnificent torrent, which by ruſhing impetuouſly over immenſe blocks of marble, forms itſelf into an endleſs variety of caſcades; while the ſtupendous rocks through which this road is pierced, from their immenſe height, groteſque ſhapes, and verdant clothing, added to the beautiful waterfalls with which they are decorated, preſent the moſt awfully magnificent grotto that the maſterly hand of nature ever formed. Through this grotto we travelled for a conſiderable number of miles between mountains whoſe ſummits the eye cannot reach, when ſuddenly

denly we beheld ſuſpended in the air, (for ſuch really was it's appearance,) a large fortified caſtle; and ſoon afterwards, on turning a point, we diſcovered the town of Saorgio, built in the form of an amphitheatre, and apparently hanging between earth and heaven; while the lower part of the rocks exhibited ſuch ſtately woods of cheſtnut-trees as, to Engliſh travellers, appear equally beautiful and extraordinary:* after this, we were continually preſented with convents, hermitages, remains of caſtles, and old Roman cauſeys, till our arrival at Tende, which is ſituated under an immenſe Alp of the ſame name, computed to be 8000 feet high, and over the ſummit of which lies the road. Tende is a diſmal looking town, reſembling what Poetry would picture as the world's end; for the lofty mountain behind it ſeems to ſay; "Thou ſhalt proceed no farther."

* The Fortreſs of Saorgio entirely commands the juſt-deſcribed paſs.

The inn here is a crazy hovel, containing ſcarcely one whole window, and no ſitting-room, except that which ſerves in common for Poſtillions, Porters, Gentlemen, poultry, and hogs: here, however, we were compelled to ſleep; and no ſooner had we alighted from our carriage, than the Director of the Mountain, and the *Commandant* of the Town, both came to us, deſiring we would paſs the Col-de-Tende early next morning, becauſe, at mid-day there generally riſes a wind very inconvenient to Travellers; accordingly, at eight o'clock we ſet out, after having endeavoured to guard ourſelves from cold by fur-caps, warm great-coats, and half-boots lined with hare-ſkin. One of our party being an Invalid, was carried by eight porters in a cloſe chair, (the only one upon the ſtation, and given to the Director by the Dutcheſs Dowager of ANCASTER;) this chair, however, has no bottom, a very unpleaſant circumſtance, as when the Porters

ters reſt themſelves, the Traveller is ſet down upon the ſnow; but this inconvenience cannot eaſily be avoided, for, were the chairs made with bottoms, they would be too heavy for the Porters, and therefore dangerous in ſudden guſts of wind. The reſt of our party went upon mules, or in open chairs, each chair being carried by ſix Men; while our coach was drawn empty over the mountain by the Voiturin's horſes, and our baggage carried upon mules. We were three hours and a quarter in aſcending the Col-de-Tende, and one hour and three quarters in deſcending. The path through which we were conducted was ſteep, but ſafe, and ſhorter than the coach-road; the proſpects are pictureſque and embelliſhed with bold caſcades. When we had proceeded about three parts up the mountain it became very cold, and, at this time, we perceived, by the fog, that we were paſſing the clouds, which on reaching the ſummit, we

found ourſelves conſiderably above; and, here, the cold was ſcarcely ſupportable. The top of this vaſt mountain exhibits a barren rock, from whence we deſcried Alps ſtill more lofty, and, at our feet, the village of Limoni, ſituated in a fruitful valley, through which ruſhes a torrent formed by ſnow from the Col. As our coach was eight hours in paſſing this Alp, we were obliged to ſleep at *Limoni*, where there is, however, a tolerable inn.

The juſt-deſcribed road was made at the expence of the preſent King of Sardinia, and completed in ſeventeen years; it was opened in 1785, and may certainly vie with, if it does not ſurpaſs any ancient Roman road in point of magnificence.

From Limoni we ſet out at ſix in the morning, and drove through a narrow, rough road, near the bed of a torrent, till, on approaching Coni, we entered a luxuriant plain, ſurrounded by which ſtands the laſt-

named

named Town, whoſe fortifications are ſo ſtrong that like Saorgio it is deemed impregnable. After dining at *Coni* we proceeded to *Savigliano*, and were much ſtruck with the change of country; rich and tame cultivation ſucceeding to the ſublime and beautiful wildneſs of the Alps; on one ſide, however, we ſtill diſcovered Gotho and St. Bernard, riſing majeſtically above the clouds.

We ſlept at Savigliano, rather a large Town, where the inn is tolerably good. Next morning we proceeded to *Carignano*, through one of the richeſt countries I ever ſaw; and, after dinner, drove on to TURIN. This City is approached by four noble roads, ſhaded with double rows of ſtately trees, while the ſurrounding hills are covered with handſome edifices, and the plain loaded with mulberries, vines, and corn. The fortifications are very ſtrong, and the City itſelf clean and elegant. The *Strada-del-Po, the great Piazza*, and *the regal Palace*, particularly deſerve

ſerve attention; as do *the Univerſity, the Library,* and *the great Theatre,* which is one of the fineſt in Europe. There are ſeveral inns at Turin, but *l'Auberge royale* is deemed the beſt.

From hence to Geneva we proceeded *en voiturier,* paying for the ſame number of horſes as before, 43 louis-d'ors, the *buona-mano,* the paſſage of Mount-Cenis, and expenſes at inns incluſive.

Our firſt ſtage was *St. Ambrogio,* a little village, the road to which is tolerably good; the country, for the firſt few miles, rich but tame; afterwards woody and mountainous: we obſerved two or three old fortreſſes on the heights, and paſſed through an uninhabited Town nearly buried by fallen rocks. The inn at St. Ambrogio is bad: after dining here, we proceeded to *Novaleſa,* our road lying for ſome miles through the dry bed of a torrent, where all the ſtones and ſand reſembled ſilver: after this, we came

to

to Suſa, a large Town built on the ſummit of a ſmall Alp, and defended by the famous Fortreſs of La Brunetta, which is deemed impregnable: from hence to Novaleſa we were immured between mountains ſo high that the ſun ſeemed to ſet at ſix in the evening, though it was the middle of June; and here we obſerved more Perſons afflicted with the *goêtres*, at leaſt the diſorder appeared more violent than in other vallies of the Alps; indeed one poor Wretch, who came to ſolicit charity, ſeemed ſcarcely able to articulate a ſingle word, ſo dreadfully ſwelled was his throat—we aſked the Natives to what cauſe they attributed this complaint, and were told, that it originated from the chill the throat continually receives in conſequence of the exceſſive coldneſs of the water, which is, generally ſpeaking, the only beverage theſe poor People can command; for moſt wretched is the ſituation of the mountaineer-Peaſantry, inſomuch that they

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can neither purchaſe clothes ſufficient to defend them from the rigours of their climate, nor any ſuſtenance except bread and the fiſh of the lakes and torrents; nay, even ſalt, the only cordial within their reach, cannot be univerſally attained, on account of the heavy tax his Sardinian Majeſty has lain upon it. We found great difficulty in diſcerning the tops of any of the mountains between Suza and Novaleſa, though ſometimes, indeed, a piece of ſnow, which we gueſſed to be the ſummit of an Alp, appeared hanging as it were in the ſky; but the clouds always reſted upon, and eclipſed, the middle part. When we came within view of Cenis, which riſes directly over Novaleſa, we felt a little queer at the thought of paſſing it; however, as there was no alternative but that of returning over the Col-de-Tende, a ſtill more formidable Alp, we were conſtrained to reconcile ourſelves to our fate. Novaleſa contains two tole-

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rably good inns, and no ſooner had we reached one of them than the Cenis-Porters came to enquire, how many mules and Men we ſhould want for the paſſage of the mountain, and likewiſe to take our coach to pieces that it might be placed on the backs of mules: the Director then followed to aſk at what hour in the morning we deſigned to continue our journey; and, wiſhing to paſs the top of the mountain about noon, we appointed nine o'clock. We were next accoſted by a troop of Muleteers, who enquired at what hour the baggage was to ſet out, and upon my anſwering, "At five o'clock;" they replied, That, as the next day was Sunday, I muſt pay a Prieſt for ſaying maſs to them at four, or they would not go at five; this was agreed to; and I now, in the way to my bed-room, croſſed the hall of the inn, where I beheld about twenty People employed in dividing the body of our coach from the carriage, taking off every

wheel,

wheel, pulling out every ſcrew, and ſeparating the perch into four pieces; while our Courier was lifting up his hands and eyes, and predicting that at leaſt half the ſmall things would be loſt. Next morning the ſun ſhone upon us, (a moſt deſirable circumſtance to Perſons who ſcale the Alps,) and at our appointed time we ſallied forth. The paſſage over Cenis is rendered convenient by means of ſedan-chairs, cloſe and warm like thoſe uſed in England; each being carried either by ſix or eight Porters, according to the weight of the Perſon within-ſide: there likewiſe are open chairs, each being carried by four Porters; and Travellers who chooſe to ride, may be provided with ſafe mules. The foot of the mountain is covered with paſturages, watered by caſcades, and adorned with woods of firs, larches, and cheſtnuts; the path for the chairs and mules is cut in a zig-zag form, and, though very ſteep, cannot be called dangerous.

dangerous. After aſcending about half a mile we were preſented with a fine view of Roche-Melon, one of the loftieſt of the great Alps, and, towards the top, a perfect glacier, though, on it's ſummit, is a chapel, where, on the 5th of Auguſt a *fête* is annually celebrated, to attend which the People ſcale this terrific mountain by means of iron ſpikes fixed in their ſhoes. After aſcending about five miles we came to a ſmall village where the Inhabitants looked unhealthy, and here it began to grow cold; we now paſſed a caſcade, whoſe waters fall from ſuch a height that the vapour riſing from them wets nearly as much as a ſhower of rain; and, contiguous to this caſcade, is a long covered way, through which Travellers are conducted during winter. After aſcending about ſeven miles, we entered the valley of St. Nicholas, which divides Piedmont from Savoy; and here, we beheld another and a more beautiful caſcade, formed by

by an immenſe Lake on the top of Cenis, and ruſhing impetuouſly into Lake Minor, which embelliſhes the juſt-named valley. After aſcending about nine miles, we reached a plain, on what is called the ſummit of the mountain, though above this plain riſe rocks three thouſand feet high; Travellers, however, do not paſs over them. We had now gained a height of between ſix and ſeven thouſand feet, and found ourſelves in a thick, wet fog, through which we could ſcarcely diſtinguiſh the Lake, a noble ſheet of water, ſaid to be unfathomable, and containing the fineſt trout in the world. There is an inn upon the plain, and likewiſe a Convent, or Hermitage, named *l'Hopital*, which receives Travellers; we ſtopped at the latter, where we found a dinner, conſiſting of every eatable the mountain produces, provided for us, and, what was better ſtill in ſo cold a ſituation, good wine, the produce of the mountain likewiſe, and a large fire.

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The Dutcheſs Dowager of A*******, (whoſe univerſal benevolence adds dignity to her high rank), knowing how great an Invalid one of my Family is, and having in her ſuite a ſkilful Engliſh Phyſician, gave us the comfort of being able to conſult him in caſe of neceſſity, by permitting us to accompany her from Turin to Geneva; our two Families united, therefore, (reckoning the Porters and Guides attending upon each), amounted to fifty-four Perſons who ſtopped at *l'Hopital*; and yet, notwithſtanding the inacceſſible ſituation of this Hermitage, our dinner was as good, plentiful, and even elegant, as it could poſſibly have been in a populous City. With the deſert came Children, who brought ſalvers filled with all the different flowers that enamel Cenis; and after making a preſent to them, and the hoſpitable Monks of the Hermitage, we continued our journey, mounting for a ſhort time and then deſcending rapidly, till we

reached *Lanſlebourg*. This ſide of Cénis is leſs beautiful than the other, as it ſcarcely exhibits any thing but amphitheatres of wood, yet, taking the whole together, there is not perhaps in the world a ſcene more aſtoniſhing or more truly ſublime than the paſſage of this Alp, which is ſuppoſed to have been opened by POMPEY. From *Novaleſa* to *l'Hopital* we computed the diſtance to be near nine miles, and we were three hours in going; from *l'Hopital* to *Lanſlebourg* about ſix miles, and we were two hours in going. On our arrival at Lanſlebourg we had the pleaſure of finding our coach remounted, with all the baggage put on; and, to the amazement of our Courier, not ſo much as a ſingle ſcrew was miſſing. The laſt-named village contains two bad inns, at one of which neceſſity obliged us to ſleep; and while ſupper was preparing we went to ſee the proceſſion of the *Fête de Dieu*, which, to our ſurprize, was really magnificent even

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in this wild country. Next morning we drove to *Modane*, through a hilly, narrow, rough road, generally lying near the bed of a torrent, and ſurrounded with pictureſque ſcenery. After dining at Modane, we proceeded to *St. Jean de Maurienne*, one of the largeſt towns in Savoy, and encircled by Alps apparently higher than Cenis. The road, which runs through a narrow plain, is tolerably good, and the inn at which we ſlept really comfortable, though we were attended by a Girl who poſſeſſed neither ſhoes nor ſtockings, and who told us the poverty of the country was ſo great that even the commoneſt fruits were unattainable. Next day we dined at *La Chambre*, where the inn is tolerable, and then proceeded to *Aiguebelle*, a large and pleaſantly ſituated village where the mountains begin to leſſen, and where we ſlept at a good inn. Our next ſtage was *Montmélian*, and here the ſterility of the country ſo far decreaſes that the Na-

tives are able to raiſe grapes, which produce excellent wine. After dining at an indifferent inn, we proceeded to *Aix-les-Bains*, paſſing through Chambéry, the capital of Savoy, beautifully ſituated in a luxuriant valley bordered with Alps, and ſaid to contain between ſeven and eight thouſand People. The waters of Aix are much eſteemed in Savoy, and the inn is a tolerably good one. Next day we proceeded through Rumilly to Frangy, where there are two good inns, and then drove to GENEVA, or rather to *Sécheron*, where THE HOTEL D'ANGLETERRE is moſt excellent. Geneva, ſaid to contain near thirty thouſand Inhabitants, is delightfully ſituated on the banks of an immenſe Lake, and poſſeſſes environs peculiarly rich and charming, eſpecially to Perſons who have juſt paſſed the barren mountains of Savoy. The whole road from St. Jean de Maurienne hither may be called good.

During our reſidence at Secheron we took a drive

a drive to ſee Voltaire's Villa at Ferney, with an account of which I ſhall cloſe my letter. This houſe, ſince the death of its Owner, has had many Maſters; but they all have deemed it ſacrilege to alter any thing, and, conſequently, the rooms are furniſhed juſt the ſame as when he died. The firſt thing which caught my eyes on entering the hall, was a large picture, *compoſed* by Voltaire himſelf, and executed by a wretched Artiſt whom he met with at Ferney: that Voltaire was the vaineſt of Men I have always heard, but that any Man could have the overweening vanity to compoſe ſuch a picture of himſelf is ſcarcely credible. In the fore-ground ſtands this celebrated Philoſopher, holding *The Henriade*, which he is preſenting to Apollo, who has juſt deſcended from Olympus in order to receive it—in the back-ground is the Temple of Memory, towards which flies Fame, at the ſame time pointing to

The Henriade—the Muſes and Graces are ſurrounding Voltaire, but the latter ſeem in the act of carrying his buſt to the Temple of Memory—the Heroes and Heroines of *The Henriade* are ſtanding aſtoniſhed at his wonderful talents; the Authors and Authoreſſes who wrote againſt him are falling into the infernal regions, which gape to receive them and their works; while Envy and her Imps are expiring at his feet—the Family of Calas, likewiſe, is exhibited in this picture. From the hall we entered a handſome ſaloon, ornamented with a deſign in china for the tomb of a Lady ſuppoſed to have died in child-birth, but who was, in fact, buried alive: it repreſents the Lady and her Child burſting through the tomb, which is broken by the Artiſt in ſo natural a manner that one is ready to exclaim; "What a pity it is that this beautiful monument has met with an accident." In Voltaire's bed-

room

room are portraits of his Friends, and the vaſe wherein his heart was placed before it's removal to Paris; this monument is of black marble, plain but neat, and immediately under that part which contained the heart is written; "*Mon eſprit eſt partout, et mon cœur eſt ici:*" and over the heart is written in French, (I forget the preciſe words), "My manes are at peace, becauſe my heart is with YOU;" alluding, I perſume, to the ſurrounding portraits, namely, thoſe of Frederic the Great of Pruſſia, and Lequain the Player, the late Empreſs of Ruſſia and Madame Dillon Cramer: Voltaire himſelf is in the centre, and in various parts of the room are Newton, Milton, and ſeveral other great Men, both Engliſh and French. Lequain's name reminds me of a famous French pun which I cannot reſiſt mentioning, as it pleaſed me very much. "*Une Dame Anglaiſe diſoit un jour, que le Théatre Français*

avoit beaucoup perdu en perdant le célebre Lequain. Mais, dit un Français, qui ſe trouvoit dans cette compagnie, nous avons encore parmi nous l'eſprit, et le merite de Lequain. Comment cela? repliqua l'Anglaiſe. C'eſt, reprit le Françaiſe, que Lequain, avant de traverſer le fleuve, a quitté ſes talens ſur la rive."

LETTER

LETTER II.

Nice, October 1792.

YOU will think us very unfortunate in having juſt reached Nice to ſee it captured; and you will, no doubt, be anxious to learn particulars.

During our reſidence in Switzerland we heard rumours of an approaching war between France and his Sardinian Majeſty; and as many of the Emigrants who reſorted laſt winter to Nice were in fact Republicans ſent to diſſeminate revolutionary principles among the People, we dreaded the event of ſuch a war; eſpecially as we had recently witneſſed the miſery of Savoy under the exiſting government, and too well knew the ſpecious offers made by France to every Nation who complained either of real or imaginary grievances. We had likewiſe been told,

told, that the Sovereign of Sardinia, though good and amiable, was miſled by prieſtcraft, and frequently betrayed by thoſe in whom he confided; however, as we had ſeen the natural fortifications of Piedmont and Savoy (deſcribed in my laſt letter), together with thoſe fortreſſes ſo placed by human wiſdom as to make it ſeem impoſſible for any hoſtile Army to penetrate through this paſſage of the Alps; and as we alſo knew that Nice was garriſoned by 7000 Piedmonteſe Troops, and divided from France by a torrent called the Var, always terrific and frequently impaſſable, we ventured to ſet out on our return to this City, taking the precaution to requeſt, that the Britiſh Conſul of Nice would lodge a letter for us at Turin, mentioning whether we might or might not proceed in ſafety.

Having learnt from experience how tedious and expenſive it is to travel *en voiturier* through Piedmont and Savoy, we now determined

termined to go poſt to Turin, and therefore ſent a Meſſenger from Geneva to Carouge, (the firſt Town in Savoy), requeſting the *Commandant* of that place to grant us a *bolletonne* for four draught-horſes and one ſaddle-horſe at every poſt; he immediately complied with our requeſt, deſiring us to get the order renewed at Chambéry; and by means of this *bolletonne* we never paid for above four draught-horſes, even when the Poſt-Maſters found it requiſite to put on ſix: and by ſending our Courier forward from Bramens to Lanſlebourg with a letter to the Director of Cenis, acquainting him with the number of our party, and the ſize of our carriage, we found, on our arrival at the laſt-named town, chairs, mules and Porters all ready, ſo that without ten minutes' delay we began to aſcend the mountain, reaching Tavernettes (the Cenis poſt-houſe) in a couple of hours; here, we ſtopped to warm ourſelves and take refreſhment; then proceeding in

two

two hours and a half to Novaleſa, where our coach and baggage arrived in a couple of hours afterwards. The road over Cenis was at this time ſo good, that although the body of our carriage was diſmounted and ſuſpended between two porter-mules, the wheels were drawn over in the common way without ſuſtaining any injury. The paſſage of the mountain coſt us 184 Piedmonteſe livres, beſides a trifling *buona-mano* to the Porters, making in all near ten pounds ſterling: and the whole of our expenſe going poſt amounted to one-third leſs than when we went *en voiturier*, beſides which we travelled with much more convenience.

As I paſſed Cenis in an open-chair I converſed a good deal with my Porters: theſe Men are, generally ſpeaking, intelligent, and but three months ſince, entertained us with repeating Marmontel's Tales, and other ſtories almoſt equally amuſing, though now, their only theme was politics, tending to

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commend French government at the expenſe of their own; and when I alighted at Tavernettes, (which ſtands nearly on the top of Cenis,) I was eagerly queſtioned by the Miſtreſs of the houſe reſpecting the movements of the republican Armies, and at the ſame time told, "That Savoy would ſoon be free." All this alarmed us; and, on our arrival at Turin, we had the mortification of learning, that the letter we expected from the Britiſh Conſul at Nice was, by miſtake, forwarded into Switzerland: however, as it appeared from his advices to our Miniſter at Turin, that he thought Nice perfectly ſafe, both on account of it's interior force and local ſituation, we agreed with a Voiturin to take us thither, fearing it might be difficult to procure a ſufficient number of poſt-horſes beyond Tende; and to this Voiturin we gave 15 louis-d'ors, *buona-mano* not incluſive; we bearing our own expenſes at inns, and he paying the paſſage of the Colde-

de-Tende, which coſt him nothing but extra horſes up the mountain, the road being at this time ſo good, that we found it needleſs either to unload the carriage or go in chairs ourſelves.

We arrived at Nice the 22d of September; but finding almoſt every lodging-houſe without the walls occupied by Piedmonteſe-Soldiers, a camp formed on the banks of the Var, new batteries erected and erecting, and an appearance of ſmothered apprehenſion about many of the People, we began to think of hiring a *felucca* and going to Genoa; however, we were aſſured; "There could be no danger in ſtaying to recover from the fatigue of our late journey, that there were not 500 effective troops in all the ſouthern provinces of France, that by land Nice was ſecurely guarded, and that even if an attack were made by ſea, we might eaſily eſcape long before a landing could take place."

Thus

Thus lulled into a ſtate of fancied ſecurity, we reſolved to wait the event of a few days at an *hotel* within the City-walls; and on Sunday the 23d nothing occurred to make us repent this reſolution; but, on the 24th, I remarked that the Jews were going away, and many other People, particularly the French Emigrants, packing up. On the 25th the BISHOP OF NICE, (one of the moſt amiable and reſpectable of Men,) called to tell us, "That, by the ſignals, a large fleet was in ſight, and he hoped it might prove the Ruſſians coming to defend us:"—but this hope was fallacious; for, on the 26th, many ſhips approached near enough to ſhew that they were French; though an opinion prevailed of their not being in a condition to attack Nice: nevertheleſs, on the 27th, an univerſal panic ſeized all ranks of people, occaſioned chiefly, however, by a proclamation iſſued by Government, obliging every perſon who poſſeſſed either horſes

or

or mules to relinquiſh them for the King's ſervice. Thus all hopes of eſcaping by land were blaſted; and, on the morning of the 28th, the firſt object which ſtruck our eyes was the French fleet, conſiſting of about ſixteen ſail of the line, and ſtanding off and on near the port. I immediately went to the quay, with an intention of hiring an Engliſh Merchantman (our nation being at peace with France,) and getting my Family and Friends embarked before the City was bombarded, a circumſtance which we hourly expected to take place: but no Engliſh veſſel could I find ready for ſea, though I engaged one to convey us to Genoa the moment her Captain could procure ballaſt; for, in a Niſſard-*felucca* we durſt not venture, leſt ſhe ſhould have been ſunk by the enemy. On coming back from the port I learnt, to my extreme ſurprize, that the King of Sardinia had that moment ſent an expreſs from Turin, ordering all his Troops

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The Meridian of Ferro is 18° 6' W. of that of London & 20 of W. 30 Paris.
SWITZERLAND
GRISONS
Valtellina
Rhone R.
Ossola
Domod
Anneci
Aosta
Chatillon
Novara
Vercelli
Ivrea
Vigevano
Suza
Casale
Turin
Briancon
Asti
Tortona
Alba
Aequi
Genoa
Savona
Finale
Ceva
Coni
Ormea
Oneglia
Vintimiglia
Nice
Antibes
Grasse
Frejus
GULF OF GENOA
Bormio
Edolo
Omegna
Riva
Brescia
Cremona
Lodi
Pavia
Piacenza
Parma
Borgo S. Domino
Fornova
Modena
Pionora
Termino
Pistoia
Florence
Lucchese
Pisa
Fornacello
Leghorn
Sienna
Massa
Piombino
Elba I.
Castro
Orvieto
Viterbo
Sutri
Civita Vecchia
Rome
Frascati
Terni
Giglio I.
Cortona
Arezo
Urbino
Cavallino
Ferrara
Bologna
Faenza
Comacchio
Padua
Vicenza
Bassano
Treviso
Venice
Trent
Tirol
Cadore
Bellune
Cenede
Chiozza
Rovigo
Legnano
Mantua
Figuerolo
R. Po
Tuscany
Pt. of Tuscany
C. Corso
Calvi
Bastia
Corte
Ajaccio
Porto Vecchio
Str. of Bonifacio
Castro
Aragonese
Bosa
Oristagni
G. of Cagliari
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MEDITERRANEAN
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to withdraw as faſt as poſſible, and abandon Nice: from what motive ſuch a command could have originated it was impoſſible to gueſs, but the conſternation it produced among the People beggars all deſcription; and too juſt was their cauſe for alarm, as the Sardinian government had not only received and ſheltered at Nice ſome thouſands of the moſt obnoxious French Loyaliſts, but likewiſe baniſhed or impriſoned many of the Republicans, conſequently, there was great reaſon to dread revenge. For three or four hours, an awful interval of time, Nice waited in ſilent expectation of her fate, while the French Emigrants fled on foot over the Alps, the Piedmonteſe and Niſſard Nobility either followed this example, or employed themſelves in burying their property, and the Sardinian Troops coolly marched away, headed by the *Commandant*, and accompanied by every other military

Officer, one excepted :* and when I returned to our *Hotel*, I learnt, that ſome Officers quartered there had been packing up on the preceding night, though the order for evacuating Nice did not arrive till morning.

The French fleet gradually advanced, and at length formed itſelf into a line before the harbour, at the ſame time ſending off a boat with a flag of truce; and repeatedly did the Perſons in this boat demand a parley before the terrified Niſſards made any proper anſwer; at laſt, however, a boat was diſpatched from the quay with the colours of the Town, upon which the French Meſſengers proceeded to ſhore, and required the immediate emancipation of their Conſul, who had recently been arreſted by the Sardinian government: and the few civil Magiſtrates remaining at Nice (for moſt of theſe Gen-

* The *Chevalier de* SALUGGIO, Governor of Mont-Albano.

tlemen

tlemen had fled) not only complied with this requeſt, but, at the ſame time, reſigned their City into the hands of France, even before ſuch a ſurrender had been demanded.

An account of this event was inſtantly diſpatched to Antibes; while the French Conſul went in triumph to the fleet; and another interval of ſome hours took place ere we knew what to expect from our Conquerors. Meantime the Galley-Slaves, now left unguarded, ſtruck off each others' fetters, and became the dread of the whole City, inſomuch that the arrival of French Troops was anticipated as a bleſſing; towards night, however, a few Republican Officers came from Antibes to ſay, "That as the ſurrender of Nice was unlooked for on their part, their Army could not be collected to march in till the next evening;" and no ſooner had this been ſignified than the *Chevalier de* SALUGGIO called upon us to deſire, that our doors might be barricaded, and our Family

prepared for flight, as ſtrong apprehenſions were entertained leſt the Galley-Slaves ſhould plunder the City, and murder many of it's Inhabitants. This worthy Man added, "That he had pointed out the danger to the *Commandant*; and earneſtly petitioned for a handful of Troops, merely to keep order till the French arrived, but his requeſt had been refuſed." Such a refuſal appeared inexplicable; though the enigma was eaſily ſolved when we underſtood, that the blind ſecurity of Government in the firſt inſtance, the order for withdrawing the Troops in the ſecond, and the precipitate ſurrender of Nice in the third, was all the work of Treachery; nay, ſo daringly had the baſe Betrayers of their country acted, that every battery they pretended to erect for it's defence was ſo placed as to be abſolutely uſeleſs; while Mont-Albano, the only ſpot which could have been eaſily and ſtrongly fortified, was, in ſpite of it's Governor's remonſtrances, totally

tally neglected.* We, of courſe, ſat up all night, as, I believe, did every other Family; and, happily for us all, the booty found by the Plunderers in empty habitations furniſhed them with full employment till morning, when, almoſt every remaining Perſon of rank who had ſtrength to walk, fled into the Alps; and truly melancholy it was to ſee decrepit Age and helpleſs Infancy toiling, for the firſt time in their lives, up ſtony mountains, expoſed to the baleful rays of a ſcorching ſun, and loaded with money, plate, and other valuables, under the burden of which they continually ſunk.

We now heard that ſeveral bodies of French Troops were croſſing the Var; and, on the afternoon of the 29th, a column, conſiſting of ten thouſand Men entered

* On the very day after the French entered, they began to fortify Mont-Albano, conveying thither with unremitting labour an hundred pieces of cannon, which they found ready charged upon the walls of Nice.

Nice, preceded by Women carrying battle-axes, an olive-branch, and the national colours crowned with the cap of liberty, and commanded by GENERAL ANSELM, who ſtopped at the gate to harangue and comfort the trembling Niſſards by aſſurances of intended mercy and protection. When this ſpeech was ended, and the conſequent acclamations had ceaſed, the Troops marched round the ramparts with the utmoſt quietude and good order, ſaluting the arms of England as they paſſed the houſe of our Conſul, and forbearing to utter a ſingle word that could either humiliate or alarm the conquered People. We, however, did not paſs the night in tranquillity, becauſe, as we ſat at ſupper, the noiſe of breaking open empty houſes, that Soldiers might be quartered in them, continually aſſailed our ears, while the probability that our vacant rooms might be appropriated to the ſame uſe, filled us with ſerious apprehenſions; moreover,

moreover, the hubbub in the ſtreets was terrific; and, next morning, we learnt, that Nice had been threatened, about midnight, with a moſt imminent danger; for, on a piſtol being heard to go off in the *Place Victoire*, the Troops took an immediate alarm, ſuppoſing it a ſignal for the Piedmonteſe Regiments, (whom they believed ſtill in ambuſh near the Town,) to fall upon and maſſacre them; and, enraged by this imaginary treachery, they reſolved to burn us all in our beds, and were actually ſallying forth on the expedition, when ANSELM's eloquence appeaſed their wrath, and thus preſerved the City and it's innocent Inhabitants.

Upon receiving this information we loſt no time in applying to the *Commandant* of the town for leave to ſhip our baggage on board an Engliſh veſſel, and likewiſe to embark ourſelves, whenever that veſſel ſhould be ready for ſea: he immediately came to

us, wrote the paſſport we ſolicited, aſſuring us, however, of his wiſh to maintain good order, promiſing us a conſtant guard of 20 Men, ſelected from his own Regiment, while we ſtaid; but, at the ſame time adviſing our prompt departure; and further, he recommended us to the eſpecial care of his Soldiers, and directed them to aſſiſt our Servants in conveying our carriage, &c. to the ſhip: he alſo granted a Guard to every other Engliſh Family at Nice.

So far the French acted liberally; but I muſt now mention a circumſtance which diſgraced them, while it gave pain to every lover of virtue. When Nice was to be taken poſſeſſion of in the name of the Republic, it was required that the keys ſhould be given up in form, and as every Piedmonteſe and Niſſard-Officer, both military and civil, had now diſappeared, the BISHOP (who, ſpite of repeated ſolicitations, refuſed to fly, declaring, he would remain to watch

his

his Flock till forced from them,) was now called upon to perform the above-named ceremony; he obeyed, taking with him two or three of his own Chaplains, one of whom addreſſed him as *Monſeigneur*; upon hearing which, the French General proudly exclaimed; "*Il n'y a plus des Monſeigneurs! Monſieur l'Abbé, s'il vous plait:*" and then turning to the BISHOP, whoſe croſs hung ſuſpended on his breaſt, he bade him throw away that bauble, and take the civic oath. The BISHOP indignantly refuſed; upon which he was deſired to quit the City. On returning to his palace he fainted; but, ſoon recovering himſelf, ſet out on foot, in a pelting rain, for Turin, where, however, he arrived in ſafety.

Between the 29th of laſt month and the 5th of this, French Troops, to the number I believe of 25,000, had reinforced thoſe already in the town; and as moſt of the Regiments

giments were raw, turbulent and rapacious, our ſituation was extremely unpleaſant, notwithſtanding the protection afforded us by the *Commandant*; we therefore entreated the Captain of our merchantman to make all poſſible diſpatch in preparing her for ſea; and after depoſiting our own baggage on board, we were fortunate enough to get off many valuables for our Friends: but as the Engliſh Conſul now determined to leave Nice in a few days, and our veſſel was the one in harbour at all prepared to ſail, he ordered her to wait for him. On the 4th inſtant, however, the Captain rejoiced us by ſaying, "That the Conſul was ready, and we might come on board next morning;" but, when that period arrived, he called to inform us, "That an unexpected embargo had been put on all the ſhipping:" this was alarming information, as we knew not what might come next; however, on the

the 6th we heard, that our Miniſter at Turin,* (ever ſolicitous for the welfare of his fellow-Subjects,) had ſent a frigate to convey us all to Genoa: our ſpirits now revived; but this gleam of ſun-ſhine was ſpeedily obſcured by the mortifying intelligence, that circumſtances had ariſen which obliged the frigate to ſail away: another day, therefore, was ſpent in apprehenſion: but, on the 8th our Captain came with looks of joy to announce "That the embargo was taken off;" we therefore prepared to embark, and being adviſed to make as little parade as poſſible on our way to the port, my Family went two and two by different paths, while I, being obliged to ſtay to the laſt, walked down, dreſſed as a Servant, paſſing all the French poſts without the ſmalleſt moleſtation; indeed, ſo civil were the Soldiers, that when I reached the water's edge they called a boat to convey me to the ſhip. Others of

* The Honourable JOHN TREVOR.

the

the Engliſh, however, who went with more parade, did not eſcape inſult, and even found ſome difficulty in getting on board. As the Conſul and his family were now embarked, we felt extremely anxious to ſet ſail; but the elements were adverſe to our wiſhes, the wind being ſo contrary and the ſea ſo much agitated, that it was impoſſible to attempt getting out of harbour. Nothing unpleaſant, however, occurred till to-day, when ſome Engliſh Travellers who, like us, were informed that Nice was in no danger of being captured, had hired a Venetian veſſel to convey them hither, and were juſt entering the port, when, through the aukwardneſs of their Captain, a Frenchman was killed; multitudes of Soldiers inſtantly boarded their veſſel, and would have murdered the whole ſhip's Company, not even ſparing the Engliſh, if a republican Officer had not preſerved their lives at the peril of his own; and though we had nothing to do with this buſineſs,

ſineſs, the Soldiers, who were now in an ill-humour with the Britiſh Nation, jumped in conſiderable numbers upon our deck, which lay parallel with the ſhore, ſwearing we were Ariſtocrats, and threatening to rob and murder us: at length, however, their Officers appeaſed and removed them; but, nevertheleſs, we deemed it prudent to puſh off from ſhore, and likewiſe to reſolve on ſailing early to-morrow morning, even though the weather ſhould continue boiſterous: I ſhall, therefore, ſend this letter to be put into the poſt by FARAUDY, once our apothecary here, though now metamorphoſed into a Leader of the Municipality. This Man, born a Peaſant, but endowed with a vigourous underſtanding, taught himſelf Engliſh, ſtudied phyſic according to our mode of practice, and by many years of unwearied aſſiduity acquired, chiefly from Britiſh Travellers, a large fortune; but though he now ſeems arrived at that period of life when

tranquillity

tranquillity alone would enable him to enjoy the fruits of his induſtry, he has been aiming for months paſt to effect the preſent change of government at Nice; and this, becauſe he deems it more advantageous for his country to be incorporated with the French Nation than remain as an appendage to the inſignificant crown of Sardinia: he forgets, however, that revolutionary changes, though ſometimes beneficial to the riſing generation, are always dangerous to thoſe who make them; and muſt be eſpecially ſo in the preſent inſtance, where, abſolute power is committed to a People whoſe darling tenet is atheiſm, and their profeſſed aim univerſal empire.—You will wonder perhaps at the laſt part of this ſentence, but we have held many converſations lately with French Officers, who ſcruple not to ſay, that it is their intention to make Nice a nurſery for their troops, who, when properly diſciplined and appointed, are to deſtroy the ariſtocracy

ſtocracy of Genoa, penetrate over the Maritime-Alps to Turin, dethrone the King of Sardinia, emancipate the Milaneſe, overthrow the Popedom, revolutionize Naples, ſubdue Germany, and then, ſhould England quarrel with them, (which they earneſtly hope ſhe will not do,) attempt in the laſt inſtance to invade, and conquer her.

It muſt, however, be a conſiderable time ere any of theſe darling plans can be executed; and, during the interval, may Piedmont diſmiſs her traitorous Counſellors, and Genoa prepare for defence!

LETTER

LETTER III.

Piſa, January 1794.

WE landed at Genoa on the 14th of October 1792, after a rough voyage; though the conſideration of having eſcaped from actual danger reconciled us to gales which were, in themſelves, ſufficiently violent to intimidate freſh-water Sailors. From Genoa we went by ſea to Leghorn, and then proceeded to this City, where, during the winter of 1793, we received an account of the execution, or, more properly ſpeaking, the murder of LEWIS XVI. an event which ſtruck all Tuſcany with horror, and muſt, I think, have been particularly afflictive to the crowd of Emigrant-Nobles and Eccleſiaſtics who ſaunter idly up and down the Piſa-quay; for, had they remained in France and ſupported their unoffending

offending Monarch, it ſeems almoſt certain he would not have been led to the guillotine. I find, however, that the generality of Nobles and Prelates had long behaved ſo ill to Perſons beneath them as to fear revenge on the part of thoſe they had injured; and this ſelfiſh fear induced them to deſert their King, and leave France to the mercy of low men, who, like horſes juſt eſcaped from their Drivers, ſet off full ſpeed on the dangerous road to greatneſs, trampling Liberty, Juſtice and Religion under-foot. But, notwithſtanding all this, we obſerved, in the autumn of 1793, the rapid growth of democratic opinions throughout Italy. Republican Troops were gradually ſtealing upon Genoa; and republican Miſſionaries, whoſe power is ſtill more formidable, gradually introducing themſelves into her councils; while the falſe aſſertion, that all Men were originally equal, flattered the pride of the Many, and inclined them to ſhake off the autho-

rity of the Few. At Leghorn it was inſinuated, that if Tuſcany continued neuter her commerce would become immenſe and her wealth incalculable. At Piſa, (where democratic Frenchmen, under the ſpecious garb of Loyaliſts, were daily ſeen upon the Corſo, walking arm in arm with the young Students,) Liberty, in her moſt dangerous extent, was called the firſt of bleſſings, and conformity to old-eſtabliſhed opinions the mark of a ſervile or ſhallow mind. The abſurdities of the Roman-catholic religion were painted in glowing colours; the licentiouſneſs of it's Prieſts too juſtly reprobated, and it's tendency to thicken the veil of ignorance and ſtrengthen the hands of arbitrary power, particularly enlarged upon and regretted; while at Florence Men of ſcience were told, "The Grand Duke had no means of rewarding their talents, but that France was both able and anxious to do it;" at Florence likewiſe it became a faſhion to vaunt

vaunt the greatneſs of the French Republic and diminiſh the conſequence of England, inſomuch that a Gentleman, high in ſtation under the Grand Duke, aſſured me, "The Britiſh navy conſiſted only of a few frigates." In vain did our Miniſter, Lord HERVEY, point out how neceſſary it was for the Grand Duke to arm his People, and guard againſt the encroachments of France; in vain, too, did common-ſenſe ſecond his arguments; Tuſcany anſwered, "That Leopold had annihilated her Militia; that her preſent military force conſiſted but of two or three regiments; that France could overwhelm her in a moment; and that her only rational dependence reſted on the preſervation of a ſtrict neutrality." Add to this, that ſhe was facinated by the hope of rendering Leghorn the Exchange of Italy, and that the councils of Vienna, which govern thoſe of Florence, are by no means untainted with Jacobiniſm. Lucca, however, whoſe gates

have hitherto been ſhut againſt Republican Miſſionaries, ſeems inclined to arm and defend her frontiers, if her Neighbours will adopt the ſame prudent meaſure. But the Romans, though profeſſedly inimical to France, are by no means united in ſentiments; for though the common People deteſt Frenchmen, calling them Heretics and Enemies to the Chriſtian faith, the Literati have been ſo far ſeduced by republican doctrines, that the profligacy of the Sacred College, and the weakneſs and tyranny of it's government, are openly talked of, while Bologna even ſeems ripe for revolt: and the Neapolitans and Sicilians, though actually at war with France, and poſſeſſing a natural antipathy to Frenchmen, are but too much influenced by their opinions; for though the common People love their King, the Lawyers, military Officers, and Nobility, groan under the oppreſſion of his Miniſters, lament the corruption which pervades every depart-

ment

ment of ſtate, and eagerly long for a reform: while Venice, immerſed in diſſipation, naturally prone to indolence, and enervated by the heavy yoke of deſpotiſm ſhe has long been doomed to wear, ſcarcely notices the threatening clouds which gather in the Weſt, further than to provide herſelf a temporary aſylum under the deceptious banner of Neutrality. Such, in ſhort, is the ſupineneſs of ſome Italian States, and the revolutionary diſpoſition of others, ſuch the tyranny of many governments, and the corruption which prevails in all, ſuch the blindneſs of Sovereigns, and the treachery of Counſellors, that were it not for Alps which ſeem to preclude the poſſibility of invaſion, I ſhould think republican Gaul might once more plant her banners in the Roman Capitol, and thus fulfil, in part, the daring plan of conqueſt which her Leaders formed on entering Nice.

No ſooner, however, was our Miniſter in-

formed that Lord HOOD had obtained poſſeſſion of Toulon, the key of the Mediterranean, and thus, for a time at leaſt, checked the progreſs of republican ambition, than he once more urged the Court of Florence to abandon her neutrality, and unite with the allied Powers againſt France: but an earneſtneſs to forward the intereſt of England had unfortunately led him to reflect upon the Marquis MANFREDINI, (the Sovereign's oldeſt and moſt intimate Friend,) attributing to him the partiality ſhewn by Tuſcany in favour of the French: and theſe reflections, (contained in a circular letter to other foreign Miniſters), gave Jacobins a pretence for ſaying, "That Great Britain treated the Court of Florence in an unbecoming manner;" and ſtrengthened the diſpoſition to neutrality which was before too prevalent. However, on the 8th of October, Lord HERVEY preſented a memorial to the Tuſcan Secretary of State, informing him,

him, "That unleſs the French Miniſter, M. DE LA FLOTTE, were immediately ſent out of the Grand Duke's dominions, French Jacobins exiled, and their Abettors puniſhed; in ſhort, unleſs all commerce were prohibited between Tuſcany and France, Lord HOOD would act offenſively againſt Leghorn, for which Port he had already ordered an Engliſh ſquadron, in conjunction with a detachment from the Spaniſh fleet, to ſet ſail." A categorical anſwer was demanded within twelve hours; and the Court of Florence, ſeeing no alternative between acquieſcence and the loſs of Leghorn, unwillingly acceeded to term swhich were called unjuſt and impolitic: and thus was Tuſcany conſtrained to declare herſelf the Enemy of France: but this declaration produced no attempt to arm her People; and Genoa, ſpite of every thing that could be urged by our Miniſter there, perſevered in her determination to continue neuter.

A plan was now formed to annex Corſica to the crown of Great Britain, for which purpoſe General Paoli ſolicited the aſſiſtance of an Engliſh ſquadron, which ſailed, in conſequence, for St. Fiorenzo; and this circumſtance produced moſt unexpected effects; for a Corſican Officer in the French ſervice, by name BUONAPARTE, and the Friend of Paoli, finding that General had reſolved to place his country under the protection of England, feeling that as a Servant of France he could not with honour concur in the plan, and yet unwilling to oppoſe the wiſhes of his Friend, retired to Paris, where he had been educated, and where, through the influence of his Countryman SALICETTI, a powerful Leader in the Directory, he was appointed to aſſiſt DUGOMMIER in retaking Toulon.

BUONAPARTE, though only twenty-five years of age, was perhaps the beſt Engineer in Europe; and as nature had endowed him with

with a brilliant and capacious underſtanding, an inſatiable thirſt after knowledge, a peculiarly enterprizing ſpirit, a preſence of mind which always pointed out the right expedient in every emergency, and an invincible courage founded on the perſuaſion that a brave Man never falls till his hour is come, but too well juſtified the recommendation of SALICETTI; for, chiefly owing to his ſkilful exertions, the allied Powers were compelled haſtily to relinquiſh their recently acquired and very important conqueſt.*

We were at Piſa when this news reached Tuſcany, and, ſtrange as it may ſeem, the French Loyaliſts here, evidently triumphed in the thought that England no longer held for LEWIS XVII. the ſecond ſea-port of France.

* After Corſica, in July 1794, was actually annexed to the Britiſh Crown, BUONAPARTE ſignified a wiſh to enter into our Army, requeſting the rank of Major; but, unfortunately, his ſervices were not accepted.

LETTER

LETTER IV.

Florence, July 1796.

THE events which occurred after the loſs of Toulon till the year 1794, are too well known in England to need recapitulation; ſuffice it, therefore, to ſay, that France, from the capture of Nice to the juſt-named period, did not openly attack Italy, though her Emiſſaries, by forming a revolution in the principles of the Italians, gradually paved the way for future conqueſts.

In 1794, however, General MASSENA, a Niſſard by birth, and formerly in the Sardinian ſervice, made himſelf Maſter of Saorgio, to the amazement of every Perſon acquainted with the ſtrength of that place, and the wretched ſtate of MASSENA's Troops, who were almoſt deſtitute of food, clothes, and

and military ſtores: but money, united with the treacherous diſpoſition of the Piedmonteſe, and the ſpecious arguments of the French General, ſupplied the means of conqueſt, and a golden key opened the gates of a fortreſs which the beſt appointed Troops muſt have aſſailed in vain: but, notwithſtanding this acquiſition, a total want of neceſſaries, and a peſtilential fever, the natural conſequence of famine, ſo much diminiſhed the French Forces both in Piedmont and on the Riva di Genova, that they remained almoſt wholly inactive till this year, when ſupplies of corn, which in defiance of the Britiſh fleet, arrived ſafe at Genoa, at length reſtored the republican Soldiers to ſome degree of health. Still, however, it ſeemed very improbable that Troops dejected and enfeebled by ſickneſs, and deſtitute of horſes, cannon, and almoſt every other ſinew of war, ſhould ſoon become formidable to Italy, who, beſides the barriers raiſed by nature for her

her defence, had now above two hundred thouſand well appointed Soldiers, ready to oppoſe the aggreſſions of her Enemies;* and, moreover, the Italian climate had ever proved fatal to French Troops, and the Italian Clergy ſtill poſſeſſed ſufficient influence over the common People, to render them inimical to a Nation which openly profeſſed it's contempt of the Romiſh faith. The Directory, aware of theſe obſtacles ſo likely to impede their plan of conqueſt, and feeling that it required no common genius to inſpire their Troops with energy, and provide them in a hoſtile land with neceſſaries which their own country could not ſupply, and without which it would be impoſſible to ſucceed, ſelected perhaps the only Officer in their ſervice capable of ſurmounting ſuch

* The Auſtrian Troops at this period were ſaid to amount to eighty thouſand men—the Sardinian to ſixty thouſand—and the Neapolitan to ſeventy thouſand; while the Dukes of Parma and Modena furniſhed the Allies with money and military ſtores.

difficulties,

difficulties, and appointed BUONAPARTE, who had ſo eminently diſtinguiſhed himſelf at Toulon, the General in Chief of this ragged Army, which, added to the diſadvantages above-mentioned, did not exceed fifty-ſix thouſand men.

The adventurous Corſican, at the opening of a campaign which has aſtoniſhed all Europe, had no profeſſed Friends among the Italian States, except Genoa, Venice, and Tuſcany, whoſe Duke, in February 1795, declared himſelf the Ally of France. It was therefore neceſſary that this modern BRENNUS ſhould be equally political, prudent, and valorous; it was neceſſary, (to uſe his own words,) that his troops, though deſtitute of every thing, ſhould overcome all things; that they ſhould gain battles without cannon, paſs rivers without bridges, perform forced marches without ſhoes, without brandy, and ſometimes without bread; nay

nay more, that they ſhould be animated with ſuch a love of glory as might guard them from that inclination for plunder and ſelf-indulgence, ſo natural to Troops who had long ſuffered the moſt cruel privations on the ſterile rocks of the Riva di Genova: and, above all, that they ſhould ſo behave in every captured City as to gain the applauſe of the vanquiſhed People, and incline the Citizens of other countries to open their gates. A Man of moderate talents would have been diſcouraged by theſe numerous difficulties, but BUONAPARTE only thought of overcoming them: "If conquered, (cried he,) I cannot have too little to loſe: and if Conqueror, I can ſupply myſelf with every thing:" and ſo great was his influence over neceſſitous Troops, ſo ſtrict the diſcipline he eſtabliſhed among them, that robbery never blaſted their laurels without being puniſhed by death; and ſo orderly was their beha-

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viour in captured Cities, that the approach of French Armies ſoon ceaſed, in the eyes of Italy, to be an object of dread.*

BUONAPARTE's way, however, was in ſome meaſure ſmoothed by treachery, as republican Emiſſaries, the moſt ſucceſsful of whom was a Neapolitan named VITAGLIANI,† had long been employed in concerting with the Piedmonteſe a plan to annex all his Sardinian Majeſty's dominions to thoſe of France; and VITAGLIANI had actually perſuaded the Democrats of Ceva, Mondovi, Acqui, and other places, to ſupply the French Forces in the Maritime-Alps

* I do not mean to infer from hence that private robberies were not committed; but it was Commiſſaries chiefly who committed them, while BUONAPARTE commanded the French army.

† This Man is ſaid to have gone four times to Turin, (diſguiſed as a Monk or a Muleteer) to conſult with the Democrats of that City; and, ſenſible of the dangerous part he was playing, he conſtantly wore in his *amulet* a doſe of poiſon ſufficient to ſecure him from an ignominious death.

with

with nine hundred mules and nearly as many horſes, to enable them to open this year's campaign. BUONAPARTE, therefore, had reaſon to flatter himſelf that partial revolt, and univerſal diſaffection to the Sardinian government, might facilitate the accompliſhment of his ſchemes againſt Piedmont, and at length enable him to penetrate into the fertile plains of Lombardy, whither VITAGLIANI, with other democratic Miſſionaries, was already gone to propagate revolutionary doctrines. He likewiſe poſſeſſed a powerful though a ſecret friend at Rome, in Duke BRASCHI, the Pope's Nephew, who, for the lucre of gain, had engaged to feed and clothe the French Army; and another Friend in the ARCH-DUKE OF MILAN, who, from the ſame motive, promiſed to be equally liberal.

Thus, aided by Italian treachery, did the Republicans commence this memorable campaign, which opened with the defeat of the

the Auſtro-Sardinian Troops about forty miles from Turin; 14,000 being either killed or taken, and their cannon and camp-equipage ſeized.

The army of Lombardy, commanded by General BEAULIEU, and occupying the heights above Genoa, likewiſe experienced a ſevere defeat at Montenotte, owing to the ſkilful manœuvres of BUONAPARTE, ſeconded by the bravery of LA HARPE, MASSENA, &c.—and in the hard-fought battle of Milleſſimo, which immediately followed, the Auſtrian General, PROVERA, was taken, ſeveral magazines, forty field-pieces, with a large number of horſes, mules, and baggage-waggons, falling into the hands of the Victors; while 25,000 of the Auſtrians and Piedmonteſe were computed to be killed, and 8000 made priſoners: and this advantage was the more important, becauſe it furniſhed the French with proviſions and military ſtores.

Next followed the combat of Dego, in which victory, though for ſome time doubtful, at length declared herſelf ſo much in favour of France, that BEAULIEU's communication with the Piedmonteſe Army was cut off—a fatal ſtroke to the King of Sardinia! The forces of this Monarch, commanded by General COLLI, had intrenched themſelves under Ceva, and were attacked without delay by the Republicans, who, after meeting with a vigorous reſiſtance, compelled them to retreat, and then inveſted the citadel of Ceva, at the ſame time advancing to re-attack their flying enemies; but finding them ſtationed near Mondovi, on a ſpot ſurrounded by two deep and rapid rivers, whoſe banks were ſtrongly fortified with cannon, BUONAPARTE ſought, by various manœuvres, to make them chooſe a leſs formidable poſition, and COLLI, fearful perhaps of riſking a battle on which the fate of Piedmont might depend, retreated two hours

hours after midnight to Mondovi, leaving his artillery behind him: at day-break, however, he was compelled to engage, and after loſing in killed and priſoners 1800 men, he retired to a poſt between Coni and Cheraſco, which he was ſoon conſtrained to abandon, again leaving behind him ſeveral pieces of cannon, with conſiderable magazines, moſt valuable acquiſitions to the Victors! who, after precipitating themſelves like a torrent from the ſummits of the Alps, ſupporting incredible fatigues, and fighting almoſt daily battles, (in which fell many of their braveſt officers) were now arrived, in one fortnight after their outſet, within nine leagues of Turin.

At this period Foſſano and Alba ſubmitted to France, while the aged Monarch of Sardinia, ſurrounded by Jacobin Counſellors, and ſhamefully deſerted by his rebellious Subjects, was compelled to ſue for a ſuſpenſion of arms, which BUONAPARTE

granted on condition, "That the fortreſſes Ceva, Coni, and Tortona, ſhould be ceded to France till the concluſion of a permanent peace, and Alexandria likewiſe occupied by French Troops till Tortona could be evacuated by the Piedmonteſe:" and yet, at this very moment, when the unfortunate King agreed to relinquiſh Coni, an impregnable fortreſs, and the key of Turin, BUONAPARTE, as I am credibly informed, had not three rounds of powder remaining in his camp, nor any artillery proper for carrying on a regular ſiege.

No ſooner were Coni and Ceva ceded to France; than BUONAPARTE, on hearing that BEAULIEU had fled towards Alexandria, immediately marched thither, and arrived in time to ſeize conſiderable magazines belonging to the Auſtrians: he then took poſſeſſion of Tortona, and had the pleaſure of finding there above an hundred large new braſs cannon, with an immenſe quantity of military

Coni & Ceva ceded to France

military ſtores; Ceva and Coni likewiſe were found in a moſt reſpectable ſtate of defence, and ſo well provided with every neceſſary as to furniſh the French Troops with ample means to purſue their conqueſts.

Great difficulties, however, ſtill remained to be ſurmounted; as the imperial Army, ſtationed on the oppoſite banks of the Po, might, by chooſing an advantageous poſition, eaſily and effectually diſpute the paſſage of that river. The great object, therefore, was to deceive BEAULIEU reſpecting the place where this paſſage would be attempted; for which purpoſe an article had been inſerted in the armiſtice with the King of Sardinia, ſpecifying, "That the French ſhould be at liberty to croſs the Po under Valenza; while an order was given for the Neapolitans who garriſoned that town to evacuate it and join the Imperialiſts. Other ſtratagems were likewiſe uſed to miſlead BEAULIEU, while BUONAPARTE, by a

forced march, arrived during night at Caſtel S. Giovanni, reconnoitred the banks of the Po, ſeized five Auſtrian barges loaded with rice, medicines, and invalid Soldiers, and then proceeded early next morning to Placenza, from whence, aided by the captured barges, he tranſported himſelf, with 5000 Grenadiers and 1500 horſe, to the oppoſite ſhore, meeting with no reſiſtance except what was given by two ſquadrons of Huſſars, who, after firing a few times, retired: and the reſt of the French Army, which had rapidly followed its Leader, likewiſe paſſed the river during the courſe of the day.

No ſooner was this important paſſage effected than BUONAPARTE defeated a body of Auſtrians, who had been ſent too late to oppoſe his landing; and then granted an armiſtice to the Duke of Parma, who was conſtrained to furniſh him with two millions of French livres in money, or bills of exchange on Genoa, twelve hundred draught-horſes,

horſes, with their proper harneſs, four hundred dragoon horſes, with ſaddles and bridles, one hundred chargers for ſuperior officers, and twenty pictures, to be ſelected by BUONAPARTE,* beſides corn and bullocks for the uſe of the Troops.

Meantime BEAULIEU had drawn up his Forces behind the Adda, and fortified, with thirty pieces of ordnance, a long bridge, in front of which was the town of Lodi, defended by his advanced poſts; theſe BUONAPARTE attacked, and, after a ſharp conteſt, drove into the town, from whence they paſſed the bridge, and joined the main-body of their Army. A battalion of French Grenadiers, who had hitherto borne down all before them, now reached the bridge, ſhouting, "*Vive la Republique*;" but the dreadful fire kept up by the Enemy having ſtopped their progreſs, Generals BERTHIER,

* Among the ſelected pictures was the famous St. Jerome of Corregio.

MASSENA, CERVONI, &c. ruſhed forward; ſtill, however, even their preſence might have proved ineffectual, had it not been for the gallantry of BUONAPARTE, who, ſnatching a ſtandard from the hand of a Subaltern, placed himſelf in front, animating his Soldiers by his actions and geſticulations, for his voice was drowned by the noiſe of muſquetry and cannon, till theſe intrepid Fellows, led on by their beloved Commander, paſſed the bridge, midſt ſhowers of cannon-balls, ſilencing the artillery, and throwing the main-body of BEAULIEU's Forces into ſuch diſorder, that he fled with precipitation towards Mantua, having loſt in this action twenty field-pieces, and, in killed, wounded, and priſoners, above 2000 men.*

A victory ſo brilliant was naturally followed by the moſt important conſequences;

* BUONAPARTE's artillery, in this famous battle of Lodi, was drawn by the coach-horſes of the Nobility of Placenza.

Pizzighitone,

Pizzighitone, ~~Cozmona~~ Cremona, Pavia, and Milan, ſubmitting to the Conqueror, who was hereby furniſhed with immenſe reſources, vaſt magazines, and many valuable works of art.* From this moment, indeed, he became Maſter of Lombardy, though the citadel of Milan ſtill held out. And now, while he allowed his Troops a ſhort ceſſation from the toils of conqueſt, he concluded with the King of Sardinia a peace, by which the latter ceded for ever to the French Nation, Savoy, and the counties of Nice, Tende, and Breuil, reſigning to them till there ſhould be a general peace, Coni, Ceva, Tortona, Exiles, Aſſiette, Suza, La Brunette, Château-Dauphin, and Alexandria, together with all the territory occupied by the repub-

* Among theſe were above thirty pictures; an Etruſcan vaſe; a manuſcript written on the papyrus, and above eleven hundred years old; a Virgil which belonged to Petrarch, containing notes in his own hand, and another curious manuſcript relative to the hiſtory of the Popes.

lican

lican Troops, making the above-named places liable to levies of military contributions; in ſhort, reſerving to himſelf nothing but the empty name of Sovereign.*

After diſpoſing every thing for an attack upon the citadel of Milan, BUONAPARTE, with his uſual expedition, advanced to Modena, whoſe Duke had already retired to Venice, carrying with him twenty-three millions of ſequins, the fruits of that inſatiate avarice which has always been the failing of this Prince. The republican General, however, informed the Regency appointed to govern during their Sovereign's abſence, "That France would only accord him an armiſtice on condition of his immediately paying her ſeven millions and a half of French livres in money, and two millions

* The fortifications of Suza, I a Brunette, and other ſtrong places, were, according to this treaty, to be demoliſhed by the King of Sardinia, and his artillery employed for the ſervice of the French Republic.

and

and a half in military ſtores, beſides preſenting her with twenty of his beſt pictures, to be ſelected by French Commiſſaries." Theſe conditions were accepted.

But though BUONAPARTE, from the opening of the campaign till the preſent moment, had been daily acquiring freſh laurels, though the ſpecioufneſs of his proclamations and the good conduct of his Troops induced a large majority of the vanquiſhed People to conſider him as a Deliverer not a Conqueror; though Auſtrian Armies no longer oppoſed his progreſs, and Italian Potentates ſued to him for peace, a new and formidable Enemy, ſhrowded in Religion's mantle, and brandiſhing a crucifix in one hand and a dagger in the other, now threatended to impede that rapid tide of victory which hitherto had borne down all before it; for no ſooner did he quit the capital of Lombardy, in order to purſue the flying columns of BEAULIEU, than reports were ſpread by

Monks

Monks and other Eccleſiaſtics of the Engliſh having captured Nice, of Conde's Army being arrived on the confines of the Milaneſe, and of the Auſtrians being reinforced, and actually advancing towards Milan; and by fallacies ſuch as theſe were ignorant and fanatical People excited to take up arms againſt France, to aſſaſſinate her Troops wherever they met them, to cut down the tree of liberty, and trample the national cockade under foot. BUONAPARTE, however, quickly returned to Milan, ſhot all the Inſurgents who were found with arms in their hands, demanded a large number of Hoſtages, and ſignified to the Eccleſiaſtics and Nobility, "That their lives ſhould anſwer for any future violation of the peace." He then proceeded to Bignaſco, where ſeven or eight hundred Peaſants had been worked up by their Prieſts to oppoſe him; but theſe unfortunate People were quickly killed or diſperſed, while the French Commander, (with

tears

tears in his eyes, if we may believe his own words), ordered their village to be burnt to the ground; hoping, by this act of ſeverity, to prevent revolt in future. He then proceeded to Pavia, whoſe Inhabitants, aided by five or ſix thouſand Peaſants, had inveſted the citadel, made the French Garriſon Priſoners, and put the town in a poſture of defence. BUONAPARTE, after a few diſcharges of cannon, ſummoned the Inſurgents to ſurrender and confide in the generoſity of France; but was anſwered; "That while Pavia had walls remaining, her Citizens would defend them." The gates were now forced, and the Inſurgents routed, many of them taking refuge in their cellars, while others ran to the tops of their houſes and hurled down tiles upon the republican Troops, hoping with ſuch feeble weapons to diſpute the paſſage of the ſtreets. At this moment the French who had been impriſoned broke their chains and haſtened to the

the aid of their General, who immediately ordered every Soldiers' name to be called over, declaring, "That if the blood of one Frenchman had been ſhed, he would raze the City to the ground, and erect a column on it's ruins, ſaying, *Here once ſtood Pavia.*" Happily for the town, however, not one of the Garriſon was miſſing; and BUONAPARTE therefore contented himſelf with condemning the Municipality to be ſhot, and demanding two hundred Hoſtages, whom he ſent to Paris: and thus ended this dangerous inſurrection, which, had it been ſeconded by Auſtrian Troops, might probably have terminated in a very different manner; though the ſevere puniſhment inflicted upon Bignaſco, and all the Leaders of the revolt, added to many wiſe precautions taken by BUONAPARTE, not only reſtored tranquillity for the preſent, but enſured obedience to French government in future.

This buſineſs ſettled, the Republic of Venice

nice was informed by a proclamation, that the French Troops in their purſuit of BEAULIEU would paſs her territories, maintaining, however, the ſtricteſt diſcipline, and paying for every thing they might want. The laſt-named General, in conſequence of his defeat at Lodi, had judged it prudent to retire behind the Mincio, where he took an excellent poſition, between Mantua and the Lake of Garda, his great object now being to defend the paſſage of the Mincio, for which purpoſe the banks of that river were lined with cannon. BUONAPARTE, however, by means of ſeveral ſkilful manœuvres, deceived BEAULIEU as to the place where he deſigned croſſing, and then marched rapidly towards Borghetto, the approach to which Town was defended by the Auſtrian advanced Guard, conſiſting of four or five thouſand Men, who, finding themſelves unable to withſtand the attack of the French Cavalry; retired over a bridge leading to the

oppoſite

oppoſite ſhore of the Mincio, breaking down one arch, and then planting artillery to prevent their Opponents from repairing it. At this moment fifty French Grenadiers, led by General GARDANNE, plunged into the water, which was neck deep, and, placing their muſkets on their heads, waded through it, while the Auſtrians, thinking they once more beheld the invincible column ſo eminently diſtinguiſhed at the bridge of Lodi, immediately took to flight, leaving the paſſage of the Mincio free to the whole French Army, which ſoon after captured Peſchiera, drove BEAULIEU out of Italy, and inveſted Mantua.*

Mean-

* While the French were beſieging this City, a Convent, which lay expoſed to the cannon of the garriſon, was evacuated by it's Nuns, and immediately occupied by the Beſiegers; who, hearing groans iſſue from underneath the building, humanely followed the ſound, and diſcovered, in a damp and gloomy dungeon, a Female ſeated on a crazy chair, and loaded with fetters, but whoſe countenance, though deeply furrowed by miſery, looked youthful. On ſeeing the Soldiers

Meanwhile General MASSENA entered Verona, the late abode of LEWIS STANISLAS, hereditary King of France, whom the Venetians had not only ſheltered in this aſylum, but treated with the utmoſt deference, till BUONAPARTE'S victories ſo entirely changed their ſentiments, that they ſuddenly transferred to him all the reſpect they had before ſhewn to unfortunate Majeſty; nay even ordered LEWIS to quit their territories, although they had, but a very ſhort time before, ſignified to the Directory, "That the royal Fugitive, from being a noble Venetian, was, by the laws of Venice, entitled to her pro-

Soldiers ſhe earneſtly petitioned for life and liberty; telling them, ſhe had been four years confined in that cruel manner, for attempting to elope with a young Man who had long been Maſter of her heart: the Soldiers inſtantly ſtruck off her fetters; upon which ſhe beſought them to lead her into the open air. They repreſented, that on quitting the ſhelter of the Convent ſhe would be expoſed to a ſhower of cannon-balls. "*Ah!*" replied the Nun, "*mourir, c'eſt reſter ici!*"

tection." LEWIS, however, previous to his departure for the Condean Army, demanded the golden book in which the name of every noble Venetian is inſcribed, that he might eraſe his own, together with the ſword preſented as a token of friendſhip to Venice by his Anceſtor Henry IV. But to theſe requeſts Venice anſwered with unfeeling inſolence; "That he need not ſtay to eraſe his name, as the Senate would readily do it for him; and that the ſword ſhould certainly be returned, provided he would immediately find means to repay a large ſum of money which his Anceſtor, Henry IV. had borrowed of the Venetian Republic." But, notwithſtanding this indecent anſwer, more worthy of a money-lending Jew than a great and wealthy People, BUONAPARTE, who felt no wiſh to favour, and no inclination to truſt his new Flatterers, the high and mighty Lords of Venice, placed a ſtrong Garriſon in Verona, and thus ſecured poſ-

ſeſſion

ſeſſion of that City, while he kept the reſt of their territories in awe.

His next object was the reduction of Mantua, the only fortreſs, except the citadel of Milan, which remained in poſſeſſion of the Auſtrians, and the only probable obſtacle to his meditated conqueſts in the ſouth of Italy: but the cabinet of Vienna, knowing the great importance of Mantua, ſtrained every nerve to ſave it, and was ably ſeconded by Field-Marſhal WURMSER, now appointed to ſucceed BEAULIEU in the command of the Auſtrian Forces; and, by means of WURMSER's exertions, BUONAPARTE was conſtrained to carry on a formal ſiege, without the proper engines for ſo doing, as he poſſeſſed no artillery but field-pieces won in battle from the Piedmonteſe and Imperialiſts; for heavy cannon could not have kept pace with Troops marching rapidly as his did over the Alps. The great heats alſo, which render the neighbourhood of Mantua particu-

larly unwholeſome, were ſpeedily coming on, and ſeemed more likely to weaken the republican Columns than all the fatigues and perils they had yet encountered. Inſurrections too were breaking out in the conquered countries bordering upon the Genoeſe State, inſomuch that BUONAPARTE, finding his convoys attacked, his Couriers aſſaſſinated, and his communication with France, by way of the Riva de Genova, menaced, thought it neceſſary to terminate all differences with Modena, Rome, and Naples, or at leaſt to prevent thoſe Powers from aiding the other Allies, to drive the Engliſh from Leghorn, and to adopt ſuch meaſures as might induce Corſica to place herſelf once more under Gallic banners.

To ſtop the inſurrection in the conquered countries was the firſt point; and for this purpoſe a detachment of the Army marched to Arquata and Tortona, where the Inſurgents were moſt formidable, ſhot the Leaders,

razed

razed their houſes to the ground, and thus reſtored order. Meanwhile another detachment paſſed the Po at Borgoforte, and on the 19th of June arrived at Bologna, entering that City without reſiſtance, and impriſoning four hundred papal Troops who were ſtationed there. BUONAPARTE followed in a few hours, and found in Fort Urbino, a place of conſiderable ſtrength, whoſe gates, however, flew open at his command, fifty pieces of heavy ordnance, five hundred muſkets, with two months' proviſion for ſix hundred men. The Garriſon, the Cardinal Legate, and all the Roman *êtat major* were made Priſoners; Ferrara likewiſe ſubmitted voluntarily, and the Cardinal Legate there, with the Commander of the Citadel were impriſoned, while this fortreſs furniſhed the French Army with an hundred and fourteen heavy cannon; in ſhort, the ordnance obtained at Modena and in the Epiſcopal State, enabled BUONAPARTE

to continue the ſiege of Mantua, which muſt otherwiſe have been turned into a blockade.

Fifty pictures, among which was the celebrated St. Cecilia of Raffaelle, were now ſent from Bologna to Paris, whither thoſe taken from Parma, Milan, and Modena, had gone before. But, while the republican General was thus robbing Italy of her moſt exquiſite works of art, he took infinite pains to impreſs Artiſts and literary Characters in his favour, treating them with the utmoſt deference, reſpecting and even augmenting their property, declaring he conſidered Men of Science, whatſoever their country, as Citizens of France, inviting thoſe who were diſſatisfied with their preſent ſituation to retire to Paris, promiſing them all poſſible encouragement in that city, and aſſuring them, that the French Nation would derive more pleaſure from receiving and cheriſhing a diſtinguiſhed Painter, a profound Mathematician,

cian, or any other Man eminent in arts and ſciences, than from the moſt ſplendid territorial acquiſitions: nay, he actually wrote a long letter, expreſſive of theſe ſentiments, to ORIANI, the great Aſtronomer at Milan, requeſting him to circulate it's contents among the Literati; and thus while other Rulers were endeavouring to maintain the empire of force, he ſought to eſtabliſh one by far more powerful, namely, that of opinion.

Faenza and all Romagna now enliſted with alacrity under the republican banners, while a column of French Troops paſſed the Apennine, and directed its courſe towards Piſtoja, avowedly with an intention of proceeding through Tuſcany to Rome.

The Florentines, who had long indulged a confident belief that their alliance with France would ſecure them from the inroads of French Troops, were now ſtruck with aſtoniſhment and apprehenſion; while the

Marquis MANFREDINI went in all haſte to BUONAPARTE, repreſenting, "That as the Neapolitan Troops had juſt been refuſed a paſſage through Tuſcany, the French could not reaſonably demand one:" MANFREDINI's chief dread, however, ſeemed to be, that the Republicans would march through Florence for the purpoſe of exciting a revolt; and BUONAPARTE, who read his ſentiments, inſtantly aſſured him, "That although French Officers might come in ſmall numbers to Florence, the Privates ſhould all go to Piſtoja, and from thence to Siena, by which means they would avoid the Capital." MANFREDINI, deeming the great object of his miſſion accompliſhed, was tolerably ſatisfied, while BUONAPARTE, equally judicious, whether acting as a Politician or a General, had no ſooner aſſembled a ſufficient number of Troops at Piſtoja, than he ordered a detachment to croſs the Arno at Fucechio; and then, inſtead of continuing its route

route towards Siena, to march with all poſſible rapidity and ſeize Leghorn: meanwhile he wrote to the Grand Duke, informing him of what was done, and aſſigning as a reaſon, "That the republican flag had been inſulted in his Royal Highneſs's Port, and the property of French Merchants violated; and that as he, (through the medium of his Miniſter at Paris,) had confeſſed his inability to redreſs theſe grievances, France was compelled to redreſs herſelf; though the conduct of her Troops at Leghorn would be conformable to thoſe principles of neutrality which they were ſent to maintain:—and on this ſame day BUONAPARTE announced to the Executive Directory his having granted an armiſtice to the Pope, on condition, "That an hundred ſtatues, an hundred buſts, an hundred vaſes, an hundred pictures, and five hundred manuſcripts, ſhould be ſelected by French Commiſſaries, and ſent to Paris—that twenty-one millions of

French

French livres ſhould be paid to the Republic, independent of contributions to be levied on Bologna, Ferrara, and Faenza—that fifteen millions and a half of the above-named ſum ſhould be paid in ſpecie or ingots, five millions within fifteen days, five more within the following month; and the remainder within three months; and that the other five millions and a half ſhould be paid in merchandize, horſes, &c. whenever demanded by the French Army—that the Pope ſhould immediately ſend an Ambaſſador to Paris, in order to obtain from the Executive Directory a definitive peace, by making reparation for the inſults received by French ſubjects in his dominions, and particularly for the murder of BASSEVILLE—that the Individuals detained in his territories for their political opinions ſhould be immediately liberated—that the Roman Ports ſhould be cloſed againſt Engliſh veſſels, and open to thoſe of France—and that the legations

tions of Bologna and Ferrara, with the citadel of Ancona, ſhould be occupied by French Troops." He likewiſe announced his having granted an armiſtice to the King of Naples, whoſe Ambaſſador, Prince PIGNATELLI BELMONTE, was actually ſet out for Paris to ſolicit peace.

On the 27th of June the French entered Leghorn, and a very few hours previous to their arrival, every Engliſh ſhip in the mole, twenty-three in number, ſailed for Corſica, conveying away a conſiderable quantity of merchandize, two hundred and forty oxen, and moſt of the Families belonging to the Britiſh Factory: for our Miniſter at Florence,* and our Conſul at Leghorn,† who had both been indefatigable in procuring good intelligence, knew of this ſcheme ſo long before it's execution, that they were able to apprize the Factory of their danger.

* The honourable W. F. WYNDHAM.
† JOHN UDNEY, Eſq.

BUONA-

BUONAPARTE followed his Troops on the 29th, and finding that the Tuſcan Governor had aided the departure of the Engliſh, and was moreover a determined Enemy to France, ſent him under an arreſt to Florence, requiring that he ſhould not only be diſmiſſed from his office, but impriſoned; a demand with which the Tuſcan Cabinet was obliged to comply:—he likewiſe directed the French Conſul at Leghorn to ſeize all the property left there by Britiſh Merchants, and then ſignified to the Grand Duke his intention of viſiting Florence.

It is impoſſible to deſcribe the alarm produced by this meſſage; a revolution, it was ſaid, would certainly be attempted; and the Grand Duke's Council aſſuring him, that in ſuch a caſe his life could not be ſafe, unanimouſly and ſtrongly urged his immediately abandoning the Capital. This young Prince, however, with a firmneſs he had never ſhewn before, replied; "No—I was born here, and here

here I will remain—I can learn to die in my ſtation, but I cannot learn to deſert it:" and this gallant and wiſe reſolve had ſuch an effect upon the Tuſcans, that all deſcriptions of People, not abſolutely bought by French gold, determined to ſupport their Sovereign; beſides which, their eyes were at length opened to the views of France; and now, though too late, did they regret that all the States of Italy had not united to reſiſt by force of arms the invaſion of an Enemy, who, in defiance to the common law of Nations, ſcrupled not to enter the dominions and ſeize the Ports of her Allies.

In the midſt, however, of this univerſal conſternation, the hoſpitable Florentines did not forget to provide, as far as poſſible, for the ſafety of thoſe Foreigners who were living under their protection; inſomuch, that we, with other Engliſh Families, were deſired to retire into the country; while the few French Emigrants, who were really ariſtocratic,

ariſtocratic, and therefore obnoxious to Republicans, were adviſed to remove out of the Tuſcan territories.

On the 30th BUONAPARTE came to Florence, accompanied by BERTHIER, and part of his *état major*, but no Privates, except thoſe who commonly attended his perſon; and theſe mounted guard at the Palazzo Pitti,* while the Tuſcan Troops attended the French General, who was invited to dine with the Grand Duke.

The entrance of the French into Florence was orderly; but the Tuſcans received them without one acclamation; and though the Officers paraded every ſtreet, hoping, no doubt, to find Partizans who would excite the People to revolt, not one Tuſcan Subject welcomed them with "*Viva la Republica!*" or even ſeemed to regard them as Friends. The Grand Duke, however, received BUONAPARTE with affability untinctured by

* The royal Reſidence.

fear,

fear, making him magnificent preſents, and doing the honours of a ſplendid table with apparent eaſe and cheerfulneſs; and though, during dinner, a French Courier arrived to announce that the citadel of Milan had ſurrendered, the Grand Duke was ſo far Maſter of himſelf as to betray no concern at this news; but converſed with his Gueſt reſpecting the BUONAPARTE Family, (which is of Tuſcan origin) and, at the General's inſtance, conferred upon his Uncle the order of S. Stefano.* In the evening the Duke accompanied BUONAPARTE to the theatre, where the Audience received their Prince with uncommon plaudits.—"You ſeem to reign in the hearts of your Subjects, Sir, (ſaid the General); but have you always ſuch full houſes as this?" "Uſually a great deal fuller," replied the Duke. BUONAPARTE looked diſappointed, and dropped

* An odd favour for a republican Commander to ſolicit.

the

the ſubject: ſo much, however, was he awed by this Prince's behaviour, that inſtead of revolutionizing Florence, which ſeemed his original deſign, he preſented him, if report ſpeak true, with a liſt of the few Traitors who diſgraced Tuſcany, and even promiſed to evacuate Leghorn whenever the Engliſh ſhould quit Corſica.

I cannot in gratitude forbear to mention another inſtance of his liberality which occurred at this period. The Executive Directory had ordered him not only to ſeize the property of Britiſh Merchants at Leghorn, but that of every Britiſh Subject in the Tuſcan territories: he anſwered, however, "That he preſumed the latter part of this command originated from ſome miſtake; and, therefore, ſhould forbear to execute it till he received further inſtructions:" meanwhile, he took care that Britiſh Travellers ſhould be informed of the impending danger, and gave to one Engliſh Family,

(the

(the only Perſons of our Nation who had at that time applied to him) a paſſport which enabled them to travel through his camp, on their way to England, with perfect ſafety.

He now quitted Florence, whoſe Inhabitants not finding themſelves annoyed by any further attempts towards a revolution, gradually regained their accuſtomed tranquillity; but Leghorn, flouriſhing under the mild and equitable government of it's Duke, was enraged at falling a prey to France; and, notwithſtanding the orderly behaviour of the republican Troops, every one of them would have been maſſacred by that part of the Livorneſi called Venetians,* had not their Sovereign ſpoken himſelf to the Leader of this formidable Band, aſſuring him, the ſafety of Tuſcany depended on the treatment received by the French at Leghorn:

* Many thouſands of theſe People lived by working for the Engliſh Factory, and therefore loſt their bread on it's expulſion from Leghorn.

and in this point the Grand Duke's conduct was prudent; though he certainly carried policy too far a few days afterwards, by inviting SALICETTI, one of the Regicides, to dine with him: for, notwithstanding this Man, by being a principal Commissary of the French Army, was high in power, it ill became the nephew of LOUIS XVI. to shew him any voluntary mark of favour. SALICETTI, however, refused the invitation.

LETTER

LETTER V.

Florence, October 1796.

I WILL now return to the tranſactions in the north of Italy.

The reduction of the citadel of Milan not only conſolidated BUONAPARTE's conqueſts in that quarter, but likewiſe furniſhed him with abundance of uſeful ſtores for carrying on the ſiege of Mantua; nevertheleſs, as WURMSER had re-aſſembled in the Tyrol the wrecks of BEAULIEU's Army, and alſo received conſiderable reinforcements while the French General was engroſſed by his expeditions to Bologna and Leghorn, and as the latter had neceſſarily weakened his Forces by placing Garriſons in conquered Cities, hope once more began to revive the ariſtocratic Party; inſomuch, that a revolt

was excited in Romagna, and ſo obſtinately perſiſted in, that a great deal of blood was ſpilt on both ſides; till, at length, the French army, exaſperated by long reſiſtance, ſacked the town of Lugo, maſſacred every Man who was found with arms in his hands, and, by this act of ſeverity, put an end to the inſurrection.

Soldiers were now raiſed in Lombardy and Ciſpadana, to recruit the republican columns, and the ſiege of Mantua carried on with ſuch vigour as to promiſe a ſpeedy reduction of that fortreſs, which was, indeed, ſummoned to ſurrender; but the *Commandant* anſwered, "That he reſolved to defend himſelf to the laſt extremity;" while WURMSER, profiting by continual reinforcements, and determined, if poſſible, to relieve the City, attacked MASSENA's diviſion with a ſuperior force, and compelled him to evacuate the important poſt of Corona; while a column of 15,000 Auſtrians ſurprized and drove

drove General SORET from Salo, forcing General GUIEUX with 600 men to ſeek refuge in a large building of that town, from whence, however, they in vain attempted to diſlodge him: leaving, therefore, a part of their force to ſurround his retreat, the reſt ſuddenly deſcended upon Breſcia, where they again ſurprized the Republicans, taking a conſiderable number of priſoners, among whom were two Generals, with ſeveral ſick and wounded Officers, and at the ſame time advancing upon the rear of their adverſaries and compelling them to evacuate Verona and Porta Legnano.

Meanwhile BUONAPARTE, ſeeing how much the Auſtrian Army now ſurpaſſed his own in point of numbers, and conſidering that it's preſent ſucceſs would naturally inflame it's courage, began to apprehend that his Troops might ſoon be completely overpowered, and all his ſplendid conqueſts wreſted from him; in ſhort, he found (to

uſe his own words) that nothing but the adoption of a bold and vaſt plan could again turn the tide of victory in his favour.

The Enemy had ſo manœuvred as to place his Army between two columns of their's, whoſe united ſtrength he could not hope to reſiſt; the great object, therefore, was to attack them ſeparately; and by making a ſudden retreat, he thought it poſſible to ſurround and diſcomfit one of theſe columns at Breſcia, and then, returning by the Mincio, to attack the other, led by WURMSER, and compel it to fall back into the Tyrol. But, in order to accompliſh this plan, it would be neceſſary to raiſe the ſiege of Mantua, which was on the very point of capitulating, (as it had not the means of reſiſting ſix hours longer) and alſo to repaſs the Mincio ſo rapidly as to avoid being hemmed in by the Auſtrians. The ſiege of Mantua was accordingly raiſed, and the French Columns ordered to repaſs the Mincio, which

they

they effected without difficulty. Salo was then attacked and retaken; General GUIEUX, who had defended himſelf forty-eight hours without taſting food, ſet at liberty, an obſtinate combat fought before Lonado, and the Imperialiſts defeated, while Breſcia was again occupied by French Troops, whoſe magazines and ſick comrades the enemy had not found time to remove. It now remained to attack WURMSER, but that General began the battle by ſurrounding MASSENA's advanced guard; and hoping to do the ſame by the whole French Army, extended his line ſo much, that BUONAPARTE eaſily threw him into confuſion, diſperſed his Troops, took twenty field-pieces, killed and wounded between two and three thouſand Auſtrians, made four thouſand priſoners, among whom were three Generals, and obtained poſſeſſion of Caſtiglione and Lonado.

But the fate of Italy was not yet decided; for no ſooner had the ſiege of Mantua been

raiſed than it's Garriſon deſtroyed the French works before that City, took poſſeſſion of an hundred and forty pieces of cannon, which the rapidity of BUONAPARTE's motions had conſtrained him to abandon, and ſupplied themſelves with a conſiderable ſtore of proviſions: while WURMSER, after aſſembling his ſcattered Troops, and drawing reinforcements from Mantua, ſtill found himſelf at the head of a powerful Army, inſomuch that BUONAPARTE thought it requiſite to oppoſe him with his whole ſtrength; and, after directing all his diviſions to collect together for this purpoſe, went himſelf to Lonado, in order to ſee how many Men might be ſpared from that fortreſs: but great was his ſurprize, on entering the gates, to hear, that a Herald had juſt ſummoned the *Commandant* to ſurrender to a large column of Auſtrians, by whom the place was inveſted. BUONAPARTE immediately gueſſed that this muſt be a column of WURMSER's Army,

which

which had fled during the late battle, and was now returning to join it's Leader; he likewiſe knew that the garriſon of Lonado, (barely twelve hundred ſtrong) could not reſiſt this column, but was, together with himſelf, in imminent danger of being captured. He did not, however, heſitate a moment as to what was proper to be done; but, ordering the Herald into his preſence; "Take off the bandage from that Soldier's eyes, (cried he) and let him behold BUONAPARTE and his *état-major*, encircled by the brave republican Forces. If the Imperialiſts wiſh to make us priſoners, they have only to advance; but bid your Officers beware (continued the General, how they offer me a perſonal inſult; they ought to have known the main-body of my army was ſtationed here, and that I, therefore, could not be abſent; and if within eight minutes they do not ground their arms, no mercy ſhall be

ſhewn

ſhewn to any of them." This ſpeech was followed by an order for the Grenadiers to prepare for battle: meanwhile, the Herald looked all aſtoniſhment at ſeeing BUONAPARTE, and had ſcarcely delivered his meſſage to the Auſtrian Commanders before the whole column, conſiſting of four thouſand foot, fifty horſe, with two field-pieces, ſurrendered at diſcretion.

Thus extricated from his dilemma, BUONAPARTE haſtened to make another attack upon WURMSER, over whom he gained a ſecond victory, ſo deciſive, that the Imperialiſts were completely routed; in ſhort, during leſs than a week, they loſt ſeventy field-pieces, all their baggage, and near twenty thouſand men, including killed, wounded and priſoners. But theſe important, and almoſt unlooked-for advantages, were purchaſed by ſuch extreme fatigue, both of mind and body, to the French Commander

mander in chief, that he never laid down to ſleep, and was ſcarcely off his horſe one moment for eight ſucceſſive days and nights.

The effect of this laſt victory was the retreat of WURMSER to Roveredo, and the reſumption of the ſiege of Mantua; but, as the laſt-named General received continual ſuccours from the Tyrol, and was, beſides, in a country more eaſily defended than moſt others of Europe, he flattered himſelf with hopes of revenging his late defeats, and ſtill preſerving Mantua: he had, however, but little time to recruit; for BUONAPARTE, after re-poſſeſſing himſelf of all his former poſts, making an exchange of priſoners, and thereby recovering the Troops who were taken by his Opponents during their tranſient ſucceſſes, delayed not a moment to paſs the Adige and follow the Auſtrian Army, which (after gaining ſlight advantages) he reſolved to attack in the almoſt impregnable defiles of Marco, and the intrenched camp

camp of Mori. This reſolution was executed at day-break, and, after a long and obſtinate reſiſtance, both poſts were carried, and the Enemy put to flight, chiefly owing to the determined bravery of General DUBOIS, who received three mortal wounds in this hard-fought combat, and, while dying, exclaimed: "I fall for the Republic—may I only live to hear her victory is complete!" But ſuch, indeed, was the enthuſiaſtic patriotiſm with which BUONAPARTE had inſpired his Followers, that inſtances like this were by no means uncommon.

The flying Auſtrians were now purſued to Roveredo, and, being ſpeedily conſtrained to abandon that town, retreated towards Trent, preparing to defend themſelves in a poſition which muſt have proved impregnable (and covered the laſt named City), had they been allowed a few hours to fortify it: but BUONAPARTE, aware that the fruits of his victory would be loſt, if the enemy were not inſtantly re-attacked, pointed this out to his

his Troops, who, in ſpite of exceſſive fatigue, cheerfully renewed the action; and after another ſevere conteſt, which continued till the cloſe of day, WURMSER was a ſecond time defeated; while this battle, one of the moſt important ever fought by BUONAPARTE, made him Maſter of Trent, and the paſſes leading to Vienna. After ſettling the new government of Trent, he immediately purſued WURMSER, who had retreated towards Bolzano, and who, notwithſtanding perpetual defeats, and the loſs of four thouſand Men in killed, wounded, Priſoners, and Deſerters, beſides thirty pieces of cannon, a conſiderable number of baggage-waggons, and four hundred horſes, ſince he took refuge in the Tyrol, ſtill defended himſelf with ſuch judgment and bravery as commanded the reſpect of his Opponents, and merited the praiſe of all Europe. Nevertheleſs, in the battle of Baſſano, he only juſt

eſcaped

eſcaped being taken; and finding that Army which, but a month before, threatened to drive the French out of Italy, now reduced to leſs than ten thouſand Men, he had nothing left but to throw himſelf into Mantua. BUONAPARTE, however, took meaſures to prevent the accompliſhment of this plan; but, owing to want of ſkill, or want of integrity in his Officers, it was nevertheleſs effected, though the four days which ſucceeded the battle of Baſſano were only continued ſeries of combats; and if a fleet and well diſciplined pack of hounds purſuing an old, ſagacious, and fierce wild-boar, may ever be compared with propriety to the operations of war, it is in this inſtance indeed, had BUONAPARTE's orders been properly executed, WURMSER would have been made a priſoner and Mantua taken; whereas now, the Garriſon of that City, animated by the preſence of it's General, and reinforced by the

remnant

remnant of his Troops, was likely to hold out till another Army could be collected for it's reſcue.

At this period, however (September 1796), the affairs of France were in a very flouriſhing ſituation; Spain having concluded an offenſive and defenſive treaty of alliance with her; Naples* and Parma a peace; and the Pope an armiſtice, which threw him entirely into her power; while Tuſcany ſubmitted to her requiſitions, and all the north of Italy (Mantua excepted) was abſolutely ſubdued. Corſica alone remained faithful to the Allies; and BUONAPARTE, by eſtabliſhing a correſpondence between his Emiſſaries there, and at Leghorn, put affairs into ſuch a poſture, that England judged it prudent to relinquiſh her newly acquired kingdom, of which the French Commiſſary, SALICETTI, took poſſeſſion during the preſent

* The King of Naples bound himſelf by the ſecret articles of this peace to pay France a large ſum of money.

month

month of October—and as Genoa had been compelled to ſhut her ports againſt the Engliſh; as Leghorn and Civita-Vecchia no longer dared to admit their veſſels; and Naples, according to treaty, could only receive four at once, BUONAPARTE now flattered himſelf the Mediterranean trade would be totally loſt to Great Britain, and henceforth prove a conſtant ſource of riches to the town of Marſeilles. Italy, too, was a mine replete with wealth; and while the major part of her Citizens, dazzled by ſpecious promiſes, and faſcinated by a phantom falſely called Liberty, were blind to the real intentions of their Conqueror, he, though naturally envelloped with reſerve, was led by a pretty Woman to betray thoſe intentions very plainly; for as he was dining at Milan with a large company of Italian Ladies, one of them ventured to aſk, "What he deſigned doing with Italy?" He made no reply—again ſhe aſked the ſame queſtion—he ſtill was ſilent

—but

—but, on it's being repeated a third time, called for a lemon, cut it in two, ſqueezed all the juice out of one-half, threw it away; then ſqueezed the juice out of the other half, and threw that away likewiſe. Thus was the Lady anſwered; but this expreſſive hint did not open the eyes of the Ciſalpini, though Milan had already been compelled to furniſh the French Republic with twelve hundred thouſand gold ſequins, beſides immenſe quantities of military ſtores.

LETTER VI.

Naples, March 1797.

TOWARDS the end of October 1796, we quitted Florence, and went to paſs our winter at Rome; where the tranſactions were ſo intereſting, that I ſhall venture to detail them at length; firſt mentioning, however, that while France experienced a reverſe of fortune in the north of Italy, the People of Milan, Bologna, and Ferrara, remained faithful to her cauſe, though urged by her Prieſts to revolt; but the Pope no ſooner heard that the ſiege of Mantua had been raiſed, and the French Garriſon at Ferrara withdrawn to aid BUONAPARTE, than he diſpatched a Vice-Legate to take poſſeſſion of that City, though this proceeding openly violated the Armiſtice; the Legate, however,

however, was ſuffered to enter without oppoſition; but, upon his replacing the epiſcopal arms over the *Palazzo publico*, a riot enſued, and the arms of the French Republic were ſubſtituted for thoſe of his Holineſs; while the news of BUONAPARTE's freſh ſucceſſes ſoon induced the eccleſiaſtical Deputy to terminate his miſſion, and go back to Rome. Meanwhile the Roman Populace, decidedly inimical to France, and indignant at their Sovereign's dear-bought armiſtice, no ſooner heard the ſiege of Mantua had been raiſed, than ſtyling themſelves *Sangue di Troja*, and ſwearing by all their Saints that not a ſingle ſtatue or picture ſhould be ſent to Paris, they inſulted, and nearly murdered the French Commiſſaries employed in ſelecting the above-named works of art. This outrage was, of courſe, complained of; and the Pope declared himſelf ready to puniſh the Offenders; but, as

Madonnas were ſeen to move their eyes,* and miracles on miracles ſucceeded each other, he was, according to ſome authorities, conſtrained, as a proof of his ſincerity, to diſmiſs his Secretary of State, Cardinal ZELADA, ſaid to be an Enemy to France, and appoint, in his ſtead, Cardinal BUSCA, the tool of the Spaniſh Miniſter, AZZARA, and therefore a Friend to democracy. Other authorities, however, ſtated, that ZELADA (alike diſapproving the concluſion of the armiſtice and it's violation afterwards) had voluntarily reſigned; but, be this as it may, the Pope ſeemed to loſe much by the change; as, from the moment when ZELADA retired, every act of the Papacy tended to accelerate it's downfall.

Shortly after theſe events had taken place, GARRAU and SALICETTI preſented to his

* This is ſuppoſed to be a manifeſtation of the bleſſed Virgin's grace and favour to the Romans.

Holineſs

Holineſs ſixty-four conditions of peace, many of which were ſo humiliating, and at the ſame time ſo deſtructive to the Roman Catholic religion, that he declared himſelf bound in conſcience to reject them. The French Commiſſaries replied, "That they muſt all be accepted to their full extent, or all refuſed:" in conſequence of which the Pontiff not only ſuſpended the treaty, and endeavoured to procure better terms through the mediation of Spain, but held back the contributions, ſtatues, &c. ſtill due to France by virtue of the armiſtice, at the ſame time calling upon Naples for protection, (which his Sicilian Majeſty promiſed to grant),* impoſing heavy taxes for the purpoſe of levying and maintaining Troops, and accepting the offers made by Princes COLONNA and

* The King of Naples, however, behaved moſt diſhonourably, by pretending to have made verbal terms with the French Directory in favour of Rome, when he had entirely neglected her intereſt.

GIUSTINIANI to raiſe regiments. But though France had propoſed terms which the Court of Rome was certainly juſtified in rejecting, recent occurrences did not encourage a violation of the armiſtice, as the Duke of Modena, from a ſimilar conduct, had been condemned to loſe his dominions and ſee them united to the Legations of Bologna and Ferrara: but his Holineſs flattered himſelf another Auſtrian Army would try to relieve Mantua; and, while that fortreſs held out, conceived it impoſſible for the French to ſeize Rome.* Great preparations however, were apparently made for defence;

* At this period we viſited the public Muſeums, and had the mortification to find many of the moſt celebrated ſtatues packed up; while the poor *Cuſtodi* who attended us ſhed tears on our enquiring for the dying Gladiator. "Alas!" cried he, pointing to a large packing-caſe, "it is there, prepared for it's journey. His Holineſs, however, tells the Workmen to be as long in making one of theſe caſes now, as they uſed to be in making a thouſand; but the times are awful, and what may prove the fate of Rome we know not."

Soldiers

Soldiers being raiſed in every province, and Recruits daily marched into the capital; while every Roman Nobleman paraded up and down the Corſo, decked with warlike accoutrements, and every Peaſant fancied himſelf, in point of courage, a ſecond Camillus.

Had the Church ſeized this moment to fan the flame of patriotiſm which glowed in the breaſts of her Subjects; had ſhe once more publiſhed a general cruſade, terming the defence of Italy a holy war againſt Infidels, who not only threatened to deſtroy the chair of St. Peter, but trample under foot the Chriſtian croſs, not BUONAPARTE himſelf, Hero as he is, could have combated the united force of all the Roman Catholic Princes: but PIUS VI. timid from age, and impolitic from following the advice of his weak and avaricious Nephew, Duke BRASCHI, ſoon betrayed a want of proper ſteadineſs; and when the Colonna regiment, ac-

tually three thouſand ſtrong, and the Civic Guard, reputed to conſiſt of fourteen thouſand Roman Citizens, went to have their ſwords and banners bleſſed by their Sovereign in the *Piazzo di S. Pietro*, where all Rome aſſembled to view the ceremony, his Holineſs, as if apprehenſive that his bleſſing would be of no avail, ſent Deputies to confer it: thus diſappointing every Spectator, and damping the ardour of his ſuperſtitious Soldiers, by leading them to ſuppoſe their weapons, deſtitute of his perſonal apoſtolic benediction, might not prove invincible: nay more, though the Emperor was ſecretly ſolicited to protect the Papal Chair with his Armies, and ſend his Officers to diſcipline and command the newly raiſed eccleſiaſtical Troops, thouſands of Recruits, who had recently marched into Rome, were now ordered back to their reſpective provinces and diſbanded: but, notwithſtanding this, the principal conditions of the armiſtice were

ſtill

ſtill unfulfilled, and no meaſures taken to procure a permanent peace; though when Britiſh ſhips attempted coming into Roman Ports, they were fired upon in compliance with the armiſtice; and yet his Holineſs ſcrupled not to profeſs himſelf the Ally of England.

But while the conduct of the Papal Government was thus weak and contradictory, that of the Auſtrian Cabinet was wiſe and energetic; for, no ſooner had WURMSER been compelled to ſeek refuge in Mantua, than a grand effort was made to relieve him, and ſo many Troops rapidly collected, and even ſent in poſt-carriages, from every quarter of the Imperial dominions, that an Army of above forty thouſand men, commanded by General D'ALVINZI, and raiſed as it were by magic, once more gave BUONAPARTE cauſe to tremble leſt Victory ſhould at length deſert his ſtandard. Theſe Forces, far more numerous than his own, arrived about

about the middle of November in the neighbourhood of Verona, whither he immediately marched; and having thrown a bridge of boats over the Adige, under cover of night, he paſſed that river at day-break next morning, with two columns of his Army, (the one commanded by MASSENA, the other by AUGEREAU), hoping to fall unexpectedly on the flank and rear of his Opponents, and thereby poſſeſs himſelf of their magazines and artillery-park. D'ALVINZI, however, procured intelligence of this plan time enough to poſt a ſtrong body of Troops in the Village of Arcola, which commanded the only bridge over a Canal it was neceſſary for the French to croſs before they could accompliſh their purpoſe. This Village, remarkably ſtrong in point of ſituation, from being ſurrounded with bogs and dikes, was vigorouſly attacked by the republican Advanced Guard under AUGEREAU; but it's Defenders kept up ſo terrible and inceſſant a

fire

fire that the Aſſailants gave way, although Generals VERDIER, BON, VERNE, and LASNES, repeatedly led them back to the aſſault, till all theſe officers were compelled by dangerous wounds to quit the field of action. In vain did AUGEREAU (knowing the hazard of delay), graſp a ſtandard, carry it to the bridge, and wait there ſeveral minutes amidſt a ſhower of bullets and cannon-balls, exhorting his Soldiers to follow him: in vain, too, did BUONAPARTE, with the whole *état major*, ruſh forward, call upon his Grenadiers to remember the battle of Lodi, diſmount from his horſe, graſp another ſtandard, and advance to the bridge, crying, "Follow your General;" for although his example produced a momentary effect; he was quickly thrown down, one of his aides-de-camp killed, and moſt of the *état major* wounded. This obſtinate combat laſted an entire day; but, at night, General GUIEUX, who had been ordered to croſs the

Adige

Adige by means of a diſtant ferry, and then march to ſtorm the Village in rear, ſucceeded, taking four pieces of cannon, and ſeveral Priſoners; though, before morning, the approach of D'ALVINZI's whole Army compelled GUIEUX to abandon his conqueſt. With the dawn D'ALVINZI (who, during the brave reſiſtance made on the preceding day by his Troops at Arcola, had found time to prepare for a general engagement), attacked BUONAPARTE at all points. MASSENA's diviſion, however, which was ſtationed on the left, repelled the Auſtrians with advantage, as did a column under ROBERT; but AUGEREAU, who was ſtationed on the right, and once more aſſailed Arcola, proved again unſucceſsful. On the following night BUONAPARTE threw a bridge over the Canal which had ſo long impeded his progreſs; but, next morning, D'ALVINZI attacked the centre of the republican Army with ſuch impetuoſity, that it muſt have been

defeated

defeated had not General GARDANNE, who was placed in ambuſcade, fallen upon the flank of the Auſtrians, and made a dreadful carnage: meanwhile BUONAPARTE, ſeeing AUGEREAU a third time repulſed at Arcola, ordered the Captain of his Guides, with twenty-five choſen Men, to make a large circuit, and then ſuddenly advance full gallop on the Enemy's rear, ſounding ſeveral trumpets. This manœuvre ſucceeded; for the Auſtrians, being intimidated, gave way; AUGEREAU took advantage of their confuſion; and a column of eight or nine hundred Men, who had likewiſe been diſpatched to fall upon their rear, routed them completely, while MASSENA marched into Arcola, of which he eaſily took poſſeſſion, and then joined in purſuing his diſcomfited Adverſaries till night compelled him to deſiſt.

The Auſtrians loſt, in theſe three ſucceſſive actions, from eight to ten thouſand Men, in killed, wounded, and priſoners, with near twenty

twenty pieces of cannon: but the victory coſt BUONAPARTE dear, two of his Aides-de-camp (to both of whom he was much attached) being killed, three Generals killed likewiſe, and five wounded, while his left wing was put to flight at Rivoli. This diſgrace, however, he quickly wiped away by another victory; at the ſame time ſhutting out D'ALVINZI from all the approaches to Mantua, though his Forces ſtill remained formidable; and the Venetians, notwithſtanding their profeſſed neutrality, did every thing in their power to aſſiſt him.*

About

* Immediately after this bloody battle of Arcola, BUONAPARTE wrote a letter to his Friend General CLARKE, from the contents of which it ſeems that Envy had already pointed againſt the honour of the Corſican Hero thoſe attacks which, judging from appearances, at length drove him to take refuge in Egypt, and deprived France of her ſtrongeſt ſupport. The ſubſtance of the letter was as follows:

"Your Nephew, ELLIOT, has fallen in the field. This Youth was familiar with war, often led Columns to the aſſault, and promiſed to become a diſtinguiſhed Officer:

About this period BUONAPARTE intercepted a letter from the Emperor to WURMSER, by which it appeared, that Mantua was reduced to the laſt extremity, the Garriſon being compelled to live upon horſe-fleſh; in conſequence of which new exertions were making at Vienna, and all the Imperial frontiers diſarmed, that large reinforcements might once more be ſent in poſt-carriages to D'ALVINZI. The French Commander, therefore, deeming it prudent, before theſe

Officer: he died glorioufly, in face of his Enemies, without ſuffering one moment's pain—and where is the thinking man who, (vexed by the viciſſitudes of human life,) would not gladly eſcape, by ſuch a death, from a world frequently deſpicable?—Where, indeed, is the Soldier in my Army who has not repeatedly wiſhed to be thus ſheltered from the ſtings of Envy, Calumny, and other odious paſſions, which too often ſeem to influence the conduct of Mankind?"

After this battle, likewiſe, the General wrote to the Wife of his other Aide-de-Camp, MUIRON, enumerating the virtues of the Deceaſed, lamenting his own private loſs and that of the Public, and offering to the young Widow (who was pregnant) every conſolation which his purſe and intereſt could procure.

ſuccours

ſuccours ſhould arrive, to awe the Court of Rome into an acceptance of whatever terms of peace he might chooſe to impoſe, and having, moreover, a negociation to carry on with Florence, which his near approach to that City was likely to help forward,* marched to Bologna with a moveable column of two thouſand men, which, owing to his judicious management, was quickly magnified by fame into five times that number: and letters were actually written from Bologna to Rome, ſtating, "That ten thouſand French Troops had entered the former City, and that ten thouſand more were following, with an intention to deſtroy the Papacy." Such, however, was the infatuation of the Romans, that theſe letters were

* This negociation terminated in the Grand Duke's paying eight hundred thouſand French livres as an indemnification for the expenſes of the French Garriſon at Leghorn; and in a promiſe from BUONAPARTE to withdraw that Garriſon on condition that twelve hundred thouſand livres more ſhould be paid by Tuſcany to the French Republic.

diſregarded,

disregarded, while the public mind seemed totally engrossed by the proceedings of D'ALVINZI's Army, and the arrival of the Austrian General COLLI, who was sent for by the Pope, under a promise of being placed at the head of eighteen thousand effective Troops, though he did not find one-third of that number in all the ecclesiastical dominions.

No sooner had BUONAPARTE reached Bologna than D'ALVINZI, whose Forces once more amounted to forty thousand Men, profiting by the absence of his invincible Opponent, prepared to make a general attack upon the republican Troops near Verona, while, by superiority of numbers, he actually routed AUGEREAU's division at Bevilaqua. BUONAPARTE, therefore, found it requisite to hasten back with his moveable column, which he sent, by forced marches, to aid AUGEREAU, going himself to Verona, where he arrived at the moment when the Enemy

was making a formidable attack upon the diviſion commanded by MASSENA, which at firſt gave way, though afterwards the Auſtrians were repulſed with loſs. Next morning it appeared, from D'ALVINZI's manœuvres, that he purpoſed opening himſelf a paſſage to Mantua by Rivoli, where the French lines were weak: BUONAPARTE, therefore, ſet out poſt for the laſt-named place, ordering all the Troops he could ſpare from other quarters to follow him: but, on arriving at Rivoli, he had the mortification to find his force, when united, would not be equal in numbers to that of the Imperialiſts, who occupied, moreover, a very advantageous poſition. At this critical moment, (as I heard from what ſeemed good authority) while he was ſitting in his tent, reckoning a large ſum of money, and waiting for day-break, when his Troops expected to be attacked, an Auſtrian Officer entered, ſtaid a ſhort time, and then diſappeared;

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the money diſappeared likewiſe; while BUONAPARTE told his Comrades, "That Italy was vanquiſhed, and Mantua theirs." But, be this ſtory true or falſe, an obſtinate battle, which laſted two days, immediately enſued, though France at length proved completely victorious; while the fruits of this conteſt were thirteen thouſand priſoners, and D'ALVINZI himſelf narrowly eſcaped being taken. Another diviſion of Auſtrians however, commanded by General PROVERA, croſſed the Adige at Anguiari, and, after two ſharp actions with the Republicans who guarded that paſſage, proceeded, under the veil of night, towards Mantua, and had juſt reached it's Fauxbourgs, when BUONAPARTE came up with them at La Favorita, and a freſh combat enſued, in which PROVERA and all his Troops, amounting to ſix thouſand Men, were taken, while a convoy of corn and cattle, with which he deſigned to ſupply Mantua, fell into the hands of the Victors, and

WURMSER, who made a ſally during the engagement, was forced to return precipitately, leaving four hundred Men behind him.

Thus was D'ALVINZI's ſecond Army deſtroyed, and the fate of Mantua at length decided, while BUONAPARTE, from the 8th to the 16th of January, took twenty thouſand priſoners, forty-four field-pieces, an immenſe quantity of baggage, and all the battalions of Vienna-Volunteers, with their colours, embroidered by the Empreſs.

Theſe events produced at Rome ſome degree of conſternation, which was augmented by freſh accounts from Bologna, ſtating, "That a formidable French Army, with a large number of cannon, had actually paſſed that City on it's route to Ancona:" and ſcarcely was this news circulated, before a letter arrived by way of Florence, (being ſent by BUONAPARTE to the French Miniſter there) containing an account of the ſurrender

render of Mantua. The Ariſtocrats flattered themſelves the letter was a forgery, while the Conclave iſſued a paper denying that Mantua had fallen; but, notwithſtanding this, Duke BRASCHI ſeemed alarmed, and his Lady unceaſingly teized the Pope with "*Salvateci, Padre! ſalvateci ſanto Padre!*" Still, however, the generality of People remained tranquil, endeavouring to find comfort in a report which was induſtriouſly ſpread, of ſome Roman Troops near Imola having repulſed the French.

Meantime BUONAPARTE, to whom Mantua had really ſubmitted on the 2d of February, iſſued, on the 3d, a proclamation ſignifying, "That as the armiſtice with Rome had been repeatedly violated by the Pope, the French were about to enter his territories; though, faithful to the principles they profeſſed, they would reſpect the religion and the People of the country; and, carrying a ſword in one hand, and an

olive-branch in the other, give peace and protection to the towns and villages which received them as Friends; while thoſe who madly oppoſed Soldiers whoſe proweſs had, in ſix months, deſtroyed five Auſtrian Armies, would draw upon themſelves all the horrors incident to war—That the Romiſh Clergy ſhould continue to enjoy their preſent rank and emoluments, provided they acted in conformity with the precepts of the Goſpel; but, if they tranſgreſſed thoſe precepts, that they ſhould become amenable to military law, and even receive more rigorous chaſtiſement than Seculars."

His Holineſs's Forces were now haſtily aſſembled, and ſent, under General COLLI's command, to protect the Campania of Rome; but theſe Forces did not amount to ſix thouſand Men, though above thirty thouſand had been enliſted, and a large ſum of money levied for their ſupport: in vain, therefore, did this handful of raw Troops

endeavour

endeavour to oppoſe a ſtrong Army of Veterans. Fourteen field-pieces (being all his Holineſs poſſeſſed) were taken on the banks of the Senio; after which, the French attacked Faenza: this place made a ſhow of reſiſtance, but, being deſerted by all it's military and eccleſiaſtical Officers, was ſpeedily ſubdued; while BUONAPARTE, inſtead of pillaging the town, ſent fifty Romans, whom he had made priſoners, to repreſent to it's Inhabitants the danger of oppoſing ſuperior power: he likewiſe aſſembled the Prieſts, giving them the ſame leſſon, and ſending them to adviſe the People of other towns to open their gates.

By methods ſuch as theſe he quickly became Maſter of all Romagna, the Duchy of Urbino, and the whole diſtrict of Ancona; though the celebrated treaſures of Loretto were in part ſaved by General COLLI; but, as he did not think it worth while to carry off the famous Madonna, ſhe, with ſeveral

relicks, was ſent to Paris.* Perugia and all Umbria likewiſe ſubmitted to France; whoſe Troops, meeting with no further oppoſition, advanced rapidly towards Rome. This hitherto deluded City was now ſeized with an univerſal panic, to calm which, however, we were told, on the morning of the 10th of February, "That the Romans had gained a ſecond victory near Ancona;" but, ere night, it was too clear that the Officers had fled to a Man, and the Privates thrown down their arms; that the French Forces were not above forty leagues diſtant, that the Pope and Cardinals had reſolved to abſcond during the dead of night; and that, on their departure, a general pillage would be attempted by the Inhabitants of Traſtevere, whoſe ferocity was too well known not to be greatly feared: and, to encreaſe

* BUONAPARTE informed the Directory that he found at Loretto the value of three millions of *livres-tournois*, in plate, &c.

the

the alarm which this intelligence naturally produced, orders were iſſued by Government, that no beaſt of burden ſhould be ſuffered to quit the City without permiſſion from the Poſt-Maſter.

Mr. GRAVES (a Gentleman who acted as Engliſh Miniſter) now haſtened to the Secretary of State, requeſting horſes and paſſports for his Countrymen, but had the mortification to receive for anſwer, "That, during the next twenty-four hours, no beaſt of burden would be ſuffered to quit Rome."

Thus compelled to abide the threatening tempeſt, I directed my ſteps towards St. Peter's, wiſhing to ſee, perhaps for the laſt time, that beautiful and majeſtic edifice. On my way I overtook droves of mules and horſes proceeding towards the Caſtle of St. Angelo, at the gates of which fortreſs ſtood carriages guarded by cannon, and laden, as the Soldiers ſaid, with the treaſures of Loretto, which his Holineſs was going to ſend to Terracina.

Terracina. Crowds of Romans ſtood gazing at this ſight, though not a ſyllable was ſpoken, ſuſpenſe and fear having tied every tongue; while St. Peter's exhibited altars wholly deſerted, except by a dozen terrified Prieſts whiſpering in couples to each other, and as many Females praying with looks of fear and deſpondency. In this tremendous poſture of affairs it was impoſſible to think of ſleep; I, therefore, entreated the favour of Mr. GRAVES to inform me, hour by hour, of the events of the approaching night; and at two in the morning he kindly ſent me word, "That upwards of twelve thouſand People had aſſembled round the Vatican, declaring, they would murder all the Sacred College, not ſparing even the Pope himſelf, if any one of it's Members attempted to deſert Rome; conſequently, they had relinquiſhed every idea of flight, and reſolved that Duke BRASCHI, with other Deputies, ſhould immediately go to BUONA-

PARTE

PARTE and implore peace." The threats of the People, however, though ſeconded by the Civic-Guard, would not have prevented his Holineſs from abſconding privately, had not two Engliſh Gentlemen arrived with letters from General COLLI, and inſiſted upon delivering them into the Pope's own hands, which, *with great difficulty*, they accompliſhed. Theſe letters were to ſay, "That his Holineſs might remain with ſafety in his Capital, and ſhould certainly have ſome days notice in caſe his removal were to become neceſſary." The Pope, on reading theſe letters, abſolutely danced with joy, and ſent orders to diſmiſs his travelling-carriage, which had been in waiting five hours.

But to return to Mr. GRAVES; this Gentleman, whoſe conduct was exemplary, as he neglected his own private intereſt to preſerve the property and enſure the ſafety of his Fellow-Subjects, now obtained horſes and paſſports for all the Engliſh who choſe

to

to leave Rome; my Family was among this number; and we had not travelled many miles on the Naples road, before we overtook above fifty carriages laden with bars of gold and ſilver, Spaniſh dollars, and precious ſtones, to the amount, it was ſaid, of two millions ſterling, and not the treaſures of Loretto, as had been given out, but thoſe of his Holineſs and Duke BRASCHI; if money levied, in the firſt inſtance, to ſtop France from annihilating the Papacy, and, in the next, to raiſe Troops for the defence of Rome, could be ſo denominated. This treaſure accompanied us to Terracina, from whence it would have been embarked for Malta, had not BUONAPARTE's mandate arreſted it's progreſs. The Pope now wrote to that General as follows:

"*Dear Son, health and apoſtolic benediction!*

"DESIRING to terminate amicably our differences with the French Republic by the retreat

retreat of the Troops which you command, we ſend and depute to you, as our Plenipotentiaries, two Eccleſiaſtics, namely, Cardinal MATTEI, who is perfectly known to you,* and Monſignor GALEPPI; and two Seculars, namely, Duke BRASCHI, our Nephew, and the Marquis CAMILLO MASSIMO; who are inveſted with our full powers to concert with you, promiſe, and ſubſcribe, ſuch conditions as we hope will be juſt and reaſonable; obliging ourſelves, under our faith and word, to approve and ratify them in ſpecial form, in order that they may be valid and inviolable in all future time. Aſſured of the ſentiments of good will which you have manifeſted, *we have abſtained from removing any thing out of Rome*;† by which

* This Eccleſiaſtic had previouſly correſponded with BUONAPARTE, who aſſured him, he wiſhed to give a proof of his conſideration for the Holy See by granting peace to Rome.

† The Reader will recollect that all the papal treaſures had, previous to this period, been ſent to Terracina.

you

you will be perſuaded of the entire confidence we repoſe in you. We conclude by aſſuring you of our moſt perfect eſteem, and by beſtowing upon you the paternal apoſtolic benediction.

"Given at St. Peter's, on the 12th February, 1797, in the 22d year of our Pontificate.

"PIUS, P. P. VI."

During ten days after the departure of this letter, the Pontiff remained in awful uncertainty reſpecting his fate; at length, however, Duke BRASCHI returned from the Republican camp with the following reply:*

"Head quarters at Tolentino, 1ſt Ventoſe.

"*Moſt holy Father,*

"My thanks are due to your Holineſs for the obliging expreſſions contained in the

* It is aſſerted, that when BRASCHI arrived at Tolentino to implore peace, he was introduced by BUONAPARTE to his *état major*, as CITIZEN BRASCHI, to whom France had ſo many obligations in Piedmont.

letter

letter you have taken the trouble to ſend me.

"The peace between the French Republic and your Holineſs is juſt ſigned; and I felicitate myſelf in having been able to contribute to your perſonal ſafety.

"I entreat your Holineſs to guard againſt the Perſons now at Rome, who are bought by thoſe Courts which do not deſire peace, or who ſuffer themſelves to be guided excluſively by thoſe emotions of hatred which the loſs of territory naturally engenders. Europe knows your Holineſs's pacific inclinations and conciliatory virtues; and the French Republic will, I truſt, prove herſelf one of Rome's ſincereſt Friends.

"I ſend my Aide-de-camp, chief of brigade, to expreſs to your Holineſs the perfect eſteem and veneration which I feel for your perſon, and to entreat you to confide in my deſire to give, on every occaſion, proofs of the

the reſpect with which I have the honour to be, &c.

"BUONAPARTE."

Conſidering the defenceleſs ſtate of Rome, the terms impoſed by her Conqueror were not deemed rigorous, as he allowed the Eccleſiaſtical Government to continue for the life of PIUS VI. contenting himſelf with demanding; "That ſhe ſhould abandon the coalition againſt France, and furniſh no ſupplies to the Enemies of the Republic, either during the preſent or any future war—that ſhe ſhould diſband her newly-raiſed Troops, renounce for ever all right over the town and territory of Avignon, the Comtat Venaiſſin, and it's dependencies, and the Legations of Bologna, Ferrara, and Romagna—that ſhe ſhould yield the diſtrict of Ancona to France, till there was a general peace in Europe—that ſhe ſhould pay, before the middle of March, 1797, to the French Army,

my, fifteen millions of *livres-tournois*, beſides horſes, oxen, &c. being the remaining part of contributions impoſed by the armiſtice—that ſhe ſhould likewiſe pay to the French Republic fifteen millions more, in money, diamonds, or other valuables, during the month of April; and that all the manuſcripts, pictures, and ſtatues, ſelected by French Artiſts, in conſequence of the armiſtice, ſhould be ſent without further delay to Paris—while, on the other hand, he bound himſelf to withdraw his Troops from Umbria, Perugia, and Camerino, ſo ſoon as the firſt-named fifteen millions were paid, and from the other newly-conquered countries not mentioned above, upon every condition both of the peace and armiſtice being punctually fulfilled." And when French Commiſſaries entered Rome, in order to execute theſe conditions, all was perfectly quiet, owing chiefly, however, to the vigilance of the Civic-Guard, though, very ſoon afterwards,

the City was ſet on fire in four places by needy Jacobins, who hoped, during a general conflagration, to plunder the palaces of what little wealth their Owners were ſtill ſuffered to retain; and who ſcrupled not to accuſe BUONAPARTE of being an Ariſtocrat and a Traitor to France, becauſe he forbore to overthrow the epiſcopal government, and authorize an univerſal pillage. Happily, however, the flames were extinguiſhed, and the Perpetrators of this infernal deed diſcovered and impriſoned; while the Civic-Guard, by patroling the ſtreets night and day, reſtored to Rome her wonted tranquillity.*

* So excellent was the police maintained by theſe armed Citizens, that aſſaſſinations, formerly ſo common at Rome, now ceaſed to be heard of, even in the Piazza di Spagna, and other privileged places.

It muſt, I preſume, be known to my Readers, that every foreign Miniſter at the Court of Rome had a right to protect the Perpetrators of murders committed in the vicinity of their palaces.

LETTER

LETTER VII.

Florence, March 1798.

SCARCELY had we taken up our abode at Naples, before ſtrong apprehenſions were entertained by that Court reſpecting the ſafety of Vienna; for, when BUONAPARTE had concluded a peace with the Pope, preſented the little Republic of S. Marino with marks of his favour, and indemnified the patrimony of Virgil, (now called Pietolo) for the injuries it ſuſtained during the ſiege of Mantua, he reſolved to avail himſelf ſtill further of his late brilliant ſucceſſes, by putting a period to the war between France and the Emperor: preparing, therefore, to paſs the Tagliamento, a terrific barrier, which ſeems formed by nature to prevent the Germans and Italians from in-

vading each other, the Hero of Italy thus addreſſed his victorious Comrades. "The capture of Mantua has nearly given the finiſhing ſtroke to a campaign which entitles you to the eternal gratitude of your country. You have gained fourteen pitched-battles, and ſeventy of leſs magnitude; you have taken an hundred thouſand priſoners, five hundred field-pieces, two thouſand heavy cannon, and above an hundred ſtandards; the contributions levied on conquered countries have ſupported and paid the Army during this whole campaign. You have, moreover, ſent thirty millions of livres to Paris, and enriched her muſeum with above three hundred maſter-pieces of ancient and modern art, the work of thirty ages! You have conquered the garden of Europe; Lombardy and Ciſpadana are indebted to you for their freedom. The colours of France wave on the ſhores of the Adriatic; the Kings of Sardinia and Naples, the Pope, and

and the Duke of Parma, are detached from the coalition of our Enemies, and leagued in friendſhip with us. You have chaſed the Engliſh from Leghorn, Genoa, and Corſica; but your work is not yet complete: a more ſplendid achievement is in reſerve for you. Auſtria, who will not liſten to the Executive Directory, which has ſpared no pains to give peace to Europe, and reſtore you to the arms of your Families—Auſtria, who, for three ſucceſſive centuries, has been diminiſhing her power by war, and exciting diſcontents among her Subjects, by depriving them of their privileges, muſt now be attacked in the very heart of her dominions, and forced to accept of ſuch terms as we ſhall think proper to grant; thus deſcending in reality to that rank of a ſecondary Power, in which ſhe has already placed herſelf by ſubmitting to receive the pay, and comply with the requiſitions of England."

The republican Columns, ever ready to

obey their Leader, croſſed the Tagliamento in face of an Imperial Army, commanded by the Arch-Duke CHARLES, and then purſued their march, through the defiles of the Alps parallel with this torrent, to Ponteba, croſſing Carinthia to Bruck, which is within a few poſts of Vienna, and where a ſuſpenſion of arms was ſolicited by the Emperor, and immediately granted by BUONAPARTE, who wrote, indeed, from Clagenfurt, the capital of Carinthia, to the Arch-Duke CHARLES, adviſing him to think of a ceſſation of hoſtilities; and as the Imperial Army had not made one important ſtand from the time when the republican Columns paſſed the Tagliamento till their arrival at Bruck, and another diviſion of French Troops had completely ſubdued the Tyrol, and then united themſelves to BUONAPARTE, there ſeemed no probable means of preſerving Vienna but by an immediate peace, the preliminaries of which were, therefore, ſigned at Leoben, on

the

the 18th of April 1797, upon the following baſis: "His Imperial Majeſty renounced Belgium, recognized the new limits of the French dominions, and acknowledged the independence of the Ciſalpine Republic."

Theſe terms, conſidering the oſtenſible ſituation of the Emperor, were as generous on the ſide of France as BUONAPARTE's ſucceſs in penetrating to the heart of the Auſtrian territories was extraordinary. I followed the track of his forces from Bologna through the Venetian State to Ponteba and Bruck; and how they found means to enter Germany by ſuch a road ſeems inexplicable, as one thouſand men might apparently have prevented fifty times that number, either from croſſing the Tagliamento or paſſing Ponteba, where, had the Inhabitants merely aſcended the Alps with which their town is ſurrounded, and rolled down ſtones upon the Invaders, they would

undoubtedly have ſtopped, and probably vanquiſhed, the Conqueror of Italy. The Germans, however, ſcruple not to inſinuate that their Sovereign favoured BUONAPARTE's approach, in order to furniſh himſelf with a pretence for making peace without the concurrence of England; and what ſeems to juſtify this opinion is, the very liberal terms obtained by Auſtria, and the certainty that the French, in their progreſs from Ponteba to Bruck, acted more like Friends than Conquerors, no injury whatſoever being complained of, even by the Publicans whoſe houſes they occupied, except the loſs of a few ſilver ſpoons in the frontier towns, and an extraordinary conſumption of poultry, bread, and wine, in thoſe places where the Army halted.

A few weeks after the above-named preliminaries of peace were ſettled, BUONAPARTE cloſed his campaign, by poſſeſſing himſelf

himſelf of Venice, deſtroying that ancient ariſtocracy, and at the ſame time revolutionizing Genoa.*

I cannot finiſh this ſketch of the moſt rapid and brilliant conqueſts ever gained in ſo ſhort a period, either by ancient or modern Warriors, without lamenting, that a Man whoſe great and amiable qualities at once excite our wonder and our praiſe, a Man whoſe perſuaſive eloquence and conſummate policy taught Italy to call her rapacious and deſpotic Conqueror the Parent of her happineſs and freedom, ſhould have been betrayed, by the falſe principles of a French education, to eſtabliſh the dominion of Blaſphemers, Regicides, and Robbers, dimming the luſtre of his courage, by deriving it from ideas of predeſtination, and

* The behaviour of the French Army in the environs of Venice reflected great diſcredit on it's Leader. Every Nobleman's, and almoſt every Peaſant's houſe being gutted and defaced, while even the ſtatues without doors were all broken.

eclipſing

Duke BRASCHI, and to the debaſement of the coin, likewiſe aſcribed to his pernicious councils.

At this period Spaniſh dollars had riſen to near thirty pauls each, *moneta platiale** bore an agio of ſixty per cent. and upwards, and copper of full forty; while *cedole*, the only currency People liked to part with, was little valued by the Farmer, and almoſt entirely rejected by the Merchant, becauſe foreign commodities could only be purchaſed with Spaniſh dollars. Government, however, undertook to provide a remedy for theſe grievances; and a moſt extraordinary one was adminiſtered; as, early in December, an edict appeared, importing; "That on the commencement of January copper and *platiale* ſhould loſe one-fourth of their nominal value, *cedole* of above ninety-nine *ſcudi* ceaſe to circulate, and, further, that the va-

* The Roman money is explained in the Appendix.

lue

lue of copper and *platiale* ſhould, on the commencement of February, be again diminiſhed."

Univerſal diſcontent followed this edict; the Farmers refuſing to bring poultry, corn, cattle, wood, &c. to market, if they were to be paid in money which might ſoon loſe all it's worth; Shopkeepers declining to ſell things abſolutely needful for ſubſiſtence, unleſs compelled by the Civic Guard; while monied Men, moſt of whom poſſeſſed *cedole* to a large amount, (no one of which, perhaps, was of ſo little value as ninety-nine *ſcudi*) enveighed loudly againſt Government, for robbing them in a manner equally ſcandalous and unprecedented. The markets, uſually more amply ſupplied than in any other part of Europe, now ſcarcely furniſhed a competency of Butcher's meat; wood, heretofore cheap and plentiful to profuſion, could only be purchaſed in ſmall quantities and by favour; flour ſufficient to ſupply

Rome

Rome with bread was often wanted, and oil, the Italian ſtaff of life, almoſt wholly unattainable, inſomuch, that every oil-ſhop was crowded night and day with Perſons importuning even for the ſmalleſt quantity that could be meaſured out; and, notwithſtanding the interference of the Civic-Guard, hundreds of unhappy Wretches were ſqueezed to death: yet, during the height of this alarming ſcarcity, when I viſited that part of Diocleſian's Baths which the Pope uſed as an oil-cellar, I found ſuch immenſe ſtores of oil, that I could not forbear aſking the *Coſtodi*, "Why ſome of it was not ſold to the People?" But what was my aſtoniſhment on being anſwered, "It had already been ſold by Duke BRASCHI for the uſe of foreign countries!"

Chriſtmas now approached, and at this ſeaſon of univerſal feſtivity in Roman-Catholic States, the lower ranks of People, inſtead of giving, as had ever been their cuſtom,

tom, little ſuppers to each other, found themſelves compelled to go to bed at ſunſet, becauſe they had no oil to furniſh light, and as for tallow-candles there were none in Rome.

Thus aggrieved, the Populace began to talk in half whiſpers of righting themſelves; while one of our Servants aſſured us, there was every reaſon to apprehend a tumult on Innocents' day. We did not, however, credit this report, becauſe Citizen JOSEPH BUONAPARTE, the French Miniſter, ſeemed to apprehend nothing, having recently invited Ladies of his Family to Rome, that they might be preſent at the marriage of his Siſter-in-law with General DUPHOT, which was intended to be ſolemnized in a few days.

On the 27th of December, however, while the upper ranks of People were dancing in the Palazzo Maſſimi, at a ball given to the BUONAPARTE-Family, the Officers of the Civic-Guard were haſtily ſummoned

to

to quarters, a riot having taken place, in attempting to quell which two Soldiers had loſt their lives. BUONAPARTE ſhewed evident marks of concern and agitation on hearing this news, while the thinking part of the Roman Nobility trembled with apprehenſion, exclaiming, "That they and their country were undone!"—The Rioters, however, ſoon diſperſed, and Rome for a few hours remained tranquil: but, at four the next morning, a revolutionary aſſembly was diſcovered in the *Villa Medici*, and a Patrol attacked by it's Members, who killed two of the Papal Dragoons, and attempted to diſperſe the tri-coloured cockade on the *Trinità de' Monti*. Theſe ſeditious proceedings were not apparently countenanced by BUONAPARTE; nevertheleſs, towards the cloſe of day, a large body of People aſſembled round his Palace, calling upon him to redreſs their grievances, and ſhouting, "*Viva la Repubblica! viva il Popolo Romano!*" Still, however,

however, he gave them no apparent encouragement; but ſtill they perſevered, till the Papal Soldiers were ordered to fire; and now, on finding the tumult become ſerious, BUONAPARTE, DUPHOT, and ſome other French Officers, ran into the Street, their heads uncovered, but their ſwords drawn—BUONAPARTE, waving a white handkerchief, addreſſed the Crowd in Italian with, "Peace, Gentlemen, allow me to ſpeak;" at which moment the Pope's Soldiers, by ſome fatal miſtake, fired again, ſhot DUPHOT, and grazed the hand of BUONAPARTE, who was pulled by one of his own Servants (a Roman) into a by-lane, and from thence taken a back-way to his Palace, or he would certainly have ſhared DUPHOT's fate.

Many of the Inſurgents fell before peace was reſtored; all Rome took alarm; and the Spaniſh and Tuſcan Miniſters haſtened to the Cardinal Secretary of State, entreating,

that he would instantly send Troops to protect BUONAPARTE, and likewise go himself to apologize for the insult offered to France in the Person of her Ambassador; but fear so far subdued the Cardinal's understanding, that he rejected this prudent advice, which BUONAPARTE no sooner learnt, than he made preparations for quitting Rome, and at six the next morning departed, denouncing vengeance on the Papal Chair, and all the Sacred College, for the death of DUPHOT.

Universal terror now pervaded Rome; imagination picturing the City sacked, the government overthrown, and the Pope, with all his Counsellors, murdered; while those Persons who, but the preceding day, were calling loud for a redress of grievances, now hung their heads in silence, and trembled lest their blood and that of their Families should be sacrificed to the manes of DUPHOT.

In conſequence of theſe apprehenſions the Cardinal Secretary of State was ſaid to write* to the papal Miniſter at Paris, deſiring him to inform the Executive Directory, "That his Holineſs felt deep concern at an accident which he could neither foreſee nor prevent, and was ready to make any atonement they might think proper to preſcribe;" while Cardinal BRASCHI was ſent to Naples with power to offer a temporal juriſdiction over the eccleſiaſtical territories to his Sicilian Majeſty, provided he would undertake to protect them from the vengeance of France, and the ſtill more dreaded, becauſe more ſanguinary, Troops of the Ciſalpine Republic; and an idea that he might poſſibly accept this offer kept the Romans quiet, eſpecially as it was reported, ere many days had

* It was difficult to come at truth reſpecting the conduct of the eccleſiaſtical Rulers in this buſineſs, as they did not publiſh a line upon the ſubject, though the French party printed a long account of the whole tranſaction.

elapſed, that Neapolitan Forces were advancing towards Terracina.

Meanwhile nothing tranſpired regarding BUONAPARTE, except that he had written for orders from the Directory, and that till theſe orders ſhould arrive at the head-quarters of BERTHIER, who now commanded the Army of Italy, the fate of Rome muſt remain undecided.

During this awful, this agonizing ſuſpenſe, Prieſtcraft, though tottering to her fall, once more eſſayed to amuſe the minds of the People; a two days' faſt being enjoined, after which followed a pompous proceſſion of Prelates, Monks, and Nobility of Rome, Ladies not excepted, moſt of them walking bareſoot and uncovered from the church of Santa Maria in Vallicella to St. Peter's, where relicks that had not ſeen light for a century were exhibited to public view. All Rome attended this proceſſion; and ſuch was the influence of the Prieſts, that

every

every good Catholic ſeemed perſuaded ſome miracle would be wrought to avert the vengeance of France, and prevent the fall of the Popedom. Thus crowned with ſucceſs, the Prieſts continued to diſplay their power, proceſſion ſucceeding proceſſion till the 25th of January 1798, when information was received, "That the orders of the Directory had reached BERTHIER, who was, in conſequence, marching towards Rome." Still, however, Enthuſiaſm blinded Reaſon, and the deluded People remained convinced, that a miracle would yet diſperſe the approaching tempeſt.*

The King of Naples, who, ſpite of Cardinal BRASCHI's importunities, reſolved not to oppoſe the French by force of arms, now ſent his Miniſter, Prince BELMONTE, to treat with BERTHIER, hoping, by means of

* Some of the Prieſts, indeed, went ſo far as to ſay the miracle *was* performed; and actually illuminated Traſtevere in conſequence.

another contribution, to purchaſe pardon and peace for the Sacred College: but though BERTHIER profeſſed an intention of acting with gentleneſs towards the Pontiff, (provided an Edict were iſſued to tranquillize the minds of the People, and no public or private treaſures removed from Rome) he poſitively refuſed to treat: and the Romans, electrified by this alarming news, at length began to recover from the falſe ſecurity into which they had been lulled. No ſooner, indeed, did the Traſteverini perceive the true poſture of affairs, than they anxiouſly demanded, "Whether their Wives and Daughters were likely to meet with inſult from BERTHIER's Troops?" and deducing from the anſwers of their Prieſts that ſuch evils might too probably occur, they warmly petitioned for arms, declaring, "They would rather die than allow Rome to be taken."* The

* It is ſuppoſed that the Chief of the Traſteverini could have raiſed ſeven or eight thouſand effective Men;

Pontiff, however, ſolemnly enjoined them to remain quiet, adding, "That the French were his Friends, and would do no injury to his Subjects." But this aſſurance, though repeated in an Edict, (one of the moſt diſgraceful that Sovereign ever iſſued) did not

Men; while all the lower ranks of Romans, whether in or out of Rome, were ſtill inimical to the French, and averſe to a change of government. We met with an inſtance of this after the publication of his Holineſs's Edict in favour of the republican Army; for, while walking in the Coliſſeum, (which was our daily cuſtom) we ſaw a large number of Peaſants enter, weeping and lamenting bitterly: we enquired what was the matter—"Alas!" replied they, "the French are come!" We told them to be comforted, as this event, however undeſirable, was not likely to affect the Poor, though it might ruin the Rich. "And if the rich are ruined, where ſhall we find bread?" returned the Peaſants; "we derive it from them; can our Families be ſupported when we have no Maſter to work for, no Benefactor to ſupply our neceſſities?"

Is it poſſible not to lament that People ſo ſenſibly aware of the miſchief produced by a levelling ſyſtem, ſhould have been prohibited from defending themſelves againſt democratic Invaders? Is it poſſible not to deſpiſe the Government which iſſued ſuch a prohibition, and almoſt to conſider it's overthrow as an act of juſtice?"

calm the fierce Traſteverini, who purchaſed all the gunpowder they could find, and even carried large ſtones and fragments of marble to their houſe-tops, proteſting, "That, if any violence were offered to the women of their Families, they would murder every Frenchman they ſaw."

Meantime the eccleſiaſtical Rulers, anxious to propitiate BERTHIER, not only publiſhed the Edict juſt alluded to, importing, "That his Holineſs was full of faith in the rectitude and generoſity of the French Republic, whoſe Army was not advancing with any hoſtile intention againſt the Romans, and ought, therefore, to be received with the utmoſt urbanity and friendſhip; nay, that every Roman who did not ſo receive it ſhould be conſidered as a Traitor to the State, and ſubject to the penalty of death;" but likewiſe made uſe of other precautions to preſerve quietude in the City, by trebling the patroles, planting cannon in the Piazzas,

and

and ſhutting ſix of the gates: and though, in the preceding year, when BUONAPARTE approached Rome expreſsly for the purpoſe of concluding peace, a general flight was meditated by the Sacred College, and immenſe treaſures actually ſent to Terracina, now, when BERTHIER came to take vengeance for the death of DUPHOT, and rejected all terms of accommodation, the Pope remained in his Palace, very few of the Cardinals abſconded, and no valuables, whether public or private, were removed.

On the 8th of February came a Courier who reported that the French Army was within one day's march of Rome; and, moreover, that he had ſeen it's General in Chief, who aſked, "Whether he was a Roman?" and being anſwered in the affirmative, replied, "I am glad of it—You muſt, then, be able to ſatisfy my curioſity reſpecting Rome—What is her preſent ſituation?"—"Moſt pitiable," returned the Courier, "the

"the People, and even the Pope himſelf, being half dead with fear."—"The Pope has nothing to apprehend," anſwered BERTHIER, "he is ſuperannuated, and beneath my vengeance; his Miniſters, indeed, have cauſe to tremble; but with the unoffending part of the nation France is not at war. Go then, Friend, haſten to Rome, and quiet the minds of your Countrymen."

The Pope's Attendants, hearing their Maſter expreſs fears for his perſonal ſafety, now informed him that BERTHIER had converſed with the newly-arrived Courier, and declared he had not a thought of offering perſonal violence to his Holineſs. "Indeed!" cried the Pope, "and what did BERTHIER ſay of me?"—"He mentioned your Holineſs with reſpect."—"No, no," interrupted PIUS, "*that* I am ſure he did not; but for once, if poſſible, tell me truth: what *did* he ſay?"—"Since your Holineſs inſiſts upon knowing, he ſaid you were a

ſuperannuated

ſuperannuated old Man, beneath his notice." —"Thank God, thank God!" exclaimed PIUS, with uplifted hands, "if they do but ſpare my life, I am ſatisfied."

On the 9th of February the Porto del Popolo was ſurrounded by Prieſts, waiting, with fearful anxiety, for the arrival of the French, while the Flaminian way was filled with Jacobins going to meet and welcome BERTHIER. This General, however, ſtopped ſhort of Rome, encamping the main-body of his Forces on the Monte-Mario, and ſending, on the 10th, a detachment through the Porta Angelica, to gain poſſeſſion of the Caſtle of St. Angelo; and ſo ſilently was this buſineſs executed, that, before Rome knew her Citadel had ſurrendered, her ſeven hills likewiſe were occupied by republican Troops. And thus did the Pope reſign his ſeat of empire into the power of France, without once endeavouring, for a period of near two months, which had

had elapſed ſince the death of DUPHOT, to prepare for reſiſtance, and, conſequently, without being able to obtain any terms either for himſelf or his defenceleſs Subjects! a circumſtance which ſo much ſurprized the French, that, on entering the City, they exclaimed to each other—"*Mon Dieu, mais eſt-il poſſible qu'on nous a laiſſer entrer ſans faire une ſeul condition!*"—And France had the more cauſe to marvel at this conqueſt, as her Army did not conſiſt of above five or ſix thouſand Men, while Rome contained near an hundred and eighty thouſand Inhabitants.*

BERTHIER now iſſued proclamations ſignifying, "That the lives, religion, and property of the Romans who remained quietly in their houſes, ſhould be held ſacred, but

* It ſeemed as if the Garriſon of St. Angelo, and the whole body of Civic-Guards, were bought by French gold, or they could not, ſpite of the Pope's commands, have permitted ſo weak a force to ſubdue them.

that

that the eſtates of all who fled ſhould be confiſcated, and themſelves conſidered as Emigrants." Duke BRASCHI, however, though he remained in Rome, was not only put under an arreſt, but would probly have ſuffered death, to appeaſe his injured Countrymen, had it not been for the interceſſions of the Spaniſh Miniſter.

On the 12th of February a conſiderable body of French Troops, preceded by martial muſic, and followed by a magnificent train of braſs ordnance, (the ſpoils of captive Italy) entered the Porto del Popolo, headed by CERVONI, who was appointed *Commandant* of Rome; and although this General and his Brother-Officers profeſſed to be fighting for equalization, their regimentals were ſo coſtly, the trappings of their horſes ſo ſplendid, and the animals themſelves ſo beautiful, that the *tout enſemble* put one in mind of Knights going to a tournament.

This detachment marched ſlowly down the

the Corſo, through an immenſe crowd of Spectators; yet, ſcarce one hat was taken off to CERVONI, ſcarce one "*Viva*" welcomed his entrance! enough of ancient Roman ſpirit ſtill remaining to inſpire every breaſt with honeſt ſhame at the ſight of the Conqueror.

CERVONI, aided by the Civic-Guard, now aſſumed the reins of government; and ſo well did his Troops conduct themſelves, that quietude and good order pervaded every part of the City, and even the Traſteverini were not heard to complain.

On the 15th of February the tree of liberty was planted in the Capitol, the temporal authority of the Pope aboliſhed, the Roman People declared free and independent, and a proviſional Government eſtabliſhed by them, and ſanctioned by BERTHIER; while, on the 18th, a ſolemn maſs, followed by *Te Deum*, was performed at St. Peter's, in honour of the revolution; and

ſeventeen

ſeventeen Cardinals were compelled to aſſiſt.

Many of the Prelates and Nobles, who had rendered themſelves obnoxious to the republican-party, were now arreſted; others fled, and ſuffered confiſcation of property; while others were compelled to reſign their palaces to French Troops, whom they were likewiſe obliged to maintain.

The next object of importance was to remove the dethroned Sovereign; and, after much deliberation, the new Rulers agreed to allow his Holineſs what they deemed a ſufficient income, and requeſt that he would retire into the Tuſcan territories. Apartments were accordingly prepared for him at Siena: and, on the 20th of February, he was permitted to fill a covered waggon with valuables, and depart from Rome, preceded by Duke BRASCHI, accompanied by his *Maeſtro-di-camera*, and ſeveral other Perſons belonging to his Court and Houſehold, and attended

attended by an eſcort of French Dragoons, to guard him from the inſults of the Populace.

Thus was the eccleſiaſtical power completely annihilated, after continuing above twelve hundred years, and during great part of that period awing, if not governing, every monarchy in Europe; while a poor epitome, a deceitful ſhadow of ancient Roman freedom roſe upon it's ruins!*

To the ſhort-ſighted eye of Human Rea-

* A little before this period the Jews held a ſynod at Leghorn, in which the rabbies of all the ſeveral Cities throughout Italy agreed, that their Sabbath ſhould be kept on Sunday, that their People ſhould eat pork and other meat killed by chriſtian Butchers, that their beards ſhould be ſhaved, that married women ſhould wear their own hair, and that the different tribes ſhould intermarry with each other: thus were the moſt material articles of the Jewiſh law diſpenſed with; while the Grand-Seignor, (if I am well informed,) annulled, about the ſame time, many of the laws of Mahomet. Theſe circumſtances furniſh ample ſcope for reflection, and, united with the fall of the Popedom, give us reaſon to ſuppoſe that ſome great religious change is ſpeedily coming forward.

ſon

ſon it appeared, that the Pope and Cardinals, from the moment when BUONAPARTE firſt entered Italy, contributed to produce this change, by purchaſing a diſgraceful ſuſpenſion of hoſtilities, followed by a ruinous peace, inſtead of arming vigorouſly to repel the Invader; by debaſing their coin, and thereby injuring commerce; by monopolizing the neceſſaries of life till famine enſued; by iſſuing an edict which violated public faith, and robbed every Citizen of his property; and when through a fatal, and as yet an unaccounted-for miſtake, the French Miniſter was inſulted, and nearly murdered, by taking no one ſtep either to appeaſe his anger, or defend the Roman Territories againſt the conſequent vengeance of France; nay more, by affirming that a miracle would ſave Rome, when the French Army was actually at her gates, and thus diſplaying to her Citizens the fallibility of Prieſtcraft. Such conduct was equally inexplicable to the Ro-

man-Catholic and the Deiſt, but Proteſtants, enlightened by a firm confidence in Holy Writ, and not blinded by the veil of Monkiſh Superſtition, ſaw, or at leaſt thought they ſaw, throughout the whole of this extraordinary buſineſs, the immediate hand of Heaven, rendering the Pope himſelf the inſtrument of his own deſtruction, and thus wonderfully bringing on the accompliſhment of the Prophecies.

I cannot diſmiſs this ſubject without ſubjoining a few lines reſpecting the character of PIUS VI. or what is thought to be his character by the Roman People. He was born at Ceſena, (a ſmall town of Romagna, formerly belonging to the Sabines,) in the year 1717, of a noble though neceſſitous Family; and ſeemed to owe his firſt promotion in the Church to Cardinal RUFFO, under whom he filled the office of *Uditore*, with ſo much diligence and faithfulneſs, that the Cardinal conceived an affection for him, and became

became his zealous Patron. On the death of his Predeceſſor in the papal Chair, the Conclave was divided by two almoſt equally ſtrong Parties, who, merely to gain time, agreed that they would unite in propoſing BRASCHI, being confident he was a Man whom no Party could wiſh to elect: but what was their aſtoniſhment on finding that, from want of a proper explication amongſt each other, they had all unintentionally concurred in voting for this Man! *Te Deum* now commenced; to retract would have been unavailing; and he became Pope.

Conſcious that his talents by no means entitled him to fill the papal Chair, and feeling his inability to equal his Predeceſſor in wiſdom, BRASCHI reſolved to ſurpaſs him in ſuperſtition and a ſcrupulous obſervance of church-ceremonies, which, aided by a fine voice, a graceful manner, and an uncommonly handſome perſon, he performed with peculiar dignity. His temper, like that

of his Countrymen in general, is violent, and his paſſions are imperious; but their leader, Vanity, has induced him to diſplay a munificence worthy of a better Prince, by draining, and making an excellent road over the Pontine-Marſhes, building the noble Sacriſty of S. Pietro, completing the Muſeum-Clementinum, erecting Obeliſks, &c. &c. The ſame vanity, however, inſpired a boundleſs wiſh to aggrandize his Family, and, united with blind confidence in a worthleſs Nephew, has proved the ultimate cauſe of his misfortunes. Though habitually intemperate, he is even now remarkably robuſt; but this may, in ſome meaſure, be attributed to conſtitutional want of feeling, and a determination, in all adverſities, to baniſh thought, and comprize happineſs in the pleaſures of the table. His deportment is gracious, his converſation, though not brilliant, polite and agreeable; and, to the Engliſh, he has ever been ſo partial, that,

were

were he ſenſible of his preſent humiliation, it would be impoſſible for them not to pity him.

Having now concluded my account of the Revolution, I ſhall (in ſubſequent Letters) deſcribe the principal Cities of Italy, ſpecifying, by my dates, when I laſt viſited them.

LETTER VIII.

Genoa, October 1792.

GENOA, called *La Superba,* anciently a Town of Liguria, and the firſt which fell under the Roman yoke, appears to great advantage when viewed from a ſhip about one mile diſtant from the ſhore; for, then, it's ſtately edifices repreſent a vaſt amphitheatre, being ſituated on the gradual declivity of a hill.

The Harbour is capacious, but not ſafe; being too much expoſed to the *Libecis,* or ſouth-weſt wind. The *Fanale,* or Light-Houſe, is a lofty tower, built on the weſt ſide of the harbour. The fortifications towards the ſea are ſtrong, being cut out of the rocks; but the naval power of this Republic, once ſo formidable, ſeems now reduced

duced to a few gallies, chiefly employed in fetching corn from Sicily. Genoa is defended by two walls, one of which immediately encompaſſes the town, while the other takes in the riſing grounds that command it. The ſtreets, two excepted, are not wide enough to admit the uſe of carriages. The roofs of the houſes are flat, and frequently covered with orange-trees. Here is a fine ſtone bridge over the Bonzevera, and another over the Biſagno, the former ſtream waſhing the weſtern, the latter the eaſtern ſide of the city.

The Cathedral, dedicated to S. Lorenzo, is a Gothic ſtructure, incruſted and paved with marble, and adorned with a crucifixion by Baroccio. The bones of St. John Baptiſt are ſaid to be depoſited in one of the chapels; and the Sacriſty contains a large emerald-diſh, in diameter two common palms, and in circumference more than double that number; the Genoeſe are

ſuppoſed either to have choſen it as their portion of the plunder of Cæſarea, when that City was taken by the Cruſaders in 1101, or to be indebted for it to the generoſity of Baldwin, King of Jeruſalem.

The Annonciata, though built at the ſole expence of the Lomellino Family, is one of the moſt coſtly churches in Genoa, and contains an admired picture of the laſt ſupper, by G. C. Procaccino.

Sa. Maria in Carignano, built in obedience to the Will of Bendinelli Sauli, a noble Genoeſe, is an elegant piece of architecture, and the magnificent Bridge leading to it was erected by a Son of the abovenamed Nobleman. The church contains ſtatues of S. Sebaſtiano, and the beatified Aleſſandro Sauli, by Puget, with an intereſting picture by D. Piola, of Saints Peter and John curing the Paralytic.

S. Ambrogio is adorned with three famous pictures, namely, the aſſumption, by Guido

—S.

—S. Ignatius exorciſing a Demoniac and raiſing dead Children to life, by Rubens; and the circumciſion, by the ſame.

S. Domenico contains an intereſting picture of the circumciſion, by Procaccini; and the ceiling of the Sanctuary is by Cappucino.

S. Filippo Neri is a fine church, the ceiling of which was painted by Franceſchini; and the Oratory is adorned with a ſtatue of the Madonna, by Puget.

S. Matheo, built by the Doria-Family, contains monuments by Mont-Orſoli, a high altar of Florentine work, and behind it a much admired *Pietà.*

S. Giovanni in Vecchio is ornamented with a celebrated picture by Vandyck.

S. Franceſco di Caſtelleto contains a famous picture by Tintoret, together with bronze ſtatues and *baſſi-rilievi,* by Giovanni di Bologna.

The Palace of the Doge is a large unornamented

mented building, erected not long ſince, in conſequence of a fire which conſumed the ancient edifice. Statues of Andrea Dorea, and Giovanni Andrea, his Kinſman, the Liberators and Defenders of their country, are placed in the court-yard of the palace.* The great hall is ſpacious and elegant, and contains ſtatues of Perſons eminent for their liberality to the public. The Arſenal, which makes part of the Palace, contains many curious things, and, among others, the prow of an ancient Roman galley—it's length being about three ſpans, and it's greateſt thickneſs two-thirds of a foot; it was diſcovered in the year 1597, when the harbour was cleaned. Here likewiſe is the armour of ſeveral Genoeſe Ladies, who joined in a cruſade to the Holy-Land, A. D. 1301.

No town of Italy boaſts ſo many marble

* Since Genoa was revolutionized theſe ſtatues have been thrown down, and the heads and hands broken off, and hung upon the tree of liberty.

edifices

edifices as Genoa. The Strada-Nuova is ſtrikingly magnificent, and the Strada-Balbi almoſt equally beautiful.

The Palazzo Roſſo contains a fine collection of pictures, the moſt celebrated of which are—three portraits by Vandyck—Judith putting Holofernes's head into a bag, by Paul Veroneſe—an old Man reading, by Spagnoletto—the Madonna, by Cappuccino—the adoration of the ſhepherds, and our Saviour in the garden of olives, by J. Baſſano—Clorinda delivering the Chriſtians, by Caravaggio—the reſurrection of Lazarus, by the ſame—Cleopatra, by Guercino—and ſeveral works, both in painting and ſculpture, by Parodi.

The Palazzo of the Marcheſe Franceſco Balbi contains a large collection of pictures, the moſt celebrated of which are—Joſeph's dream, by Cappuccino—a fair, by Baſſano—the portrait of a Lady of the Balbi-Family, by Vandyck—St. John and St. Jerome, by Guido—

Guido—another St. Jerome, by the ſame—and Vandyck's Wife and Child, by himſelf.

The Palazzo of Marcello Durazzo contains a conſiderable number of pictures, the moſt celebrated of which are—the portrait of a Mother and Son—that of a Child dreſſed in white, and a picture of ſeveral Children, all by Vandyck; together with Democritus and Heraclitus, by Spagnoletto.

The Palazzo of Marcellino Durazzo, oppoſite to the College in the Strada-Balbi, contains noble rooms magnificently furniſhed, and a very fine collection of pictures, the moſt ſtriking of which are, Seneca dying!* —Clorinda delivering Olinda and Sophronia!!—and Phineas thrown down by Meduſa's head, all three by L. Giordano—and the Magdalene at our Saviour's feet, by Rubens!!! The terrace belonging to this Palace commands a beautiful view.

* In deſcribing painting, ſtatues, &c. I have generally marked the moſt celebrated with one or more admiration points, according to their merit.

The

The Palazzo Carega, in Strada-Nuova, was built after the deſign of Buonarroti; and in the ſame ſtreet is another *Palazzo Doria,* which contains a large collection of pictures.

The Palazzo Pallavicino, at Zerbino, built after the deſign of Buonarroti, is embelliſhed with two celebrated pictures, the one repreſenting Adam, Eve, and the Serpent, by Guido—the other the Soldiers caſting lots for our Saviour's garment, by Valentine.

The Albergo, ſaid to be one of the fineſt Hoſpitals in Europe, ſtands upon a lofty eminence, and ſerves as an aſylum to above a thouſand Perſons, who, from age, and other cauſes, are reduced to want. A Nobleman of the Brignoli-Family founded this charity, though many other Citizens have contributed largely to it's ſupport, and ſtatues or buſts of all the principal Benefactors are placed in the moſt conſpicuous parts of the building. The Chapel is pretty, and contains a *baſſo-rilievo,*

rilievo, by Buonarroti, of the Madonna contemplating the dead body of our Saviour; and here likewiſe is an aſſumption in marble, by Puget.

Without the city-walls, in another *Albergo,* founded by one of the Feiſchi-Family for two hundred Orphan-Girls, each of whom receives a marriage-portion when of age to ſettle.

The great Hoſpital is a glorious eſtabliſhment for the Sick of all Nations, and likewiſe for Foundlings, the Boys remaining till they are able to work, the Girls being maintained for ever. The number of ſick in this Hoſpital has frequently exceeded one thouſand, and that of Foundlings three thouſand. Statues and buſts of the principal Benefactors are placed in the moſt conſpicuous parts of the building.

There is another *Hoſpital* of a ſmaller ſize, which receives the Sick of the Genoeſe nation only.

The

The Jeſuits' College, in Strada-Balbi, is a noble ſtructure, as is *the Theatre of S. Agoſtino*.

Nothing can be more magnificent than the environs of Genoa; the whole road to Seſtri, a diſtance of ſix miles, exhibiting one continued chain of villas, nearly equal in ſize to the palaces within the City; and one of theſe villas is embelliſhed with a Garden, called Engliſh, and really deſerving of that name. *The Villa Durazzo* contains a fine collection of natural-hiſtory.

The two beſt inns at Genoa are *La Poſta*, and *Il Cervo*; the latter, however, is noiſy, on account of ſome Whiteſmiths' ſhops directly under the windows.

This City is ſuppoſed to contain one hundred and forty thouſand ſouls, including the Fauxbourgs of Biſagno and Polcevera.

An Italian proverb ſays of Genoa, "That it has ſea without fiſh, land without trees, and Men without faith;" the proviſions, however,

however, not excepting fiſh, are excellent; but the wine is bad, and the climate by no means a fine one, eſpecially for conſumptive Perſons. The country, though thinly wooded, is in ſome parts romantic, and even beautiful; but as to the People, they certainly may vie, in point of faith, with their Ligurian Anceſtors.

The nobles are ill educated, and ſeldom fond of literature; they rarely inhabit the beſt apartments of their ſuperb palaces, but are ſaid to like a ſplendid table. Their chief gratification, however, conſiſts in amaſſing wealth for the purpoſe of expending it upon public edifices: they govern with mildneſs, but encourage exceſſive bigotry among their People, who ſeem, nevertheleſs, to be induſtrious, and look contented.

LETTER

LETTER IX.

Leghorn, April 1796.

FROM Genoa hither, I would counſel Travellers in general, and Invalids in particular, to come by ſea, as, in caſe of not meeting with a deck-veſſel, it is always poſſible to hire a *felucca* ſufficiently large to contain a Family and a carriage. Theſe *feluccas* are open boats, which make uſe both of ſails and oars, always keeping near ſhore, and in caſe of bad weather running immediately into harbour; a good one may commonly be hired for ten or twelve Tuſcan ſequins, and the paſſage is uſually performed in a couple of days. On quitting Genoa, it is neceſſary to procure a bill of health. *Lerici* is reckoned half-way to Leghorn; and

here many people land and take the poſt to *Maſſa di Carrara*, *Pietra-ſanta*, and PISA; the road, however, is indifferent; the inn at Maſſa very bad, and that at Pietra-ſanta, though tolerable in point of accommodations, ſtands in an unhealthy ſituation. But, to return to the ſea-coaſt; *Porto Venere* is defended by two caſtles, near which ſhips paſs through a narrow ſtreight into *the Gulph of Spezia*, ſuppoſed to have been the Portus Lunæ of the Romans; and near the river Magra are ruins of the ancient *Luna*. Here the country is delightfully variegated with towns, villages, and olive gardens. *Viareggio* is a ſmall ſea-port belonging to the Republic of Lucca, and famous for the excellence of it's fiſh. *The Iſland of Gorgona*, and the rock called *Meloria*, are both ſituated on the right ſide of the entrance into Leghorn-Harbour.

Leghorn, the Nurſe-Child of the houſe of Medicis,

Medicis, called by the Ancients Liburnus Portus, and formerly ſubject to the Genoeſe, was the firſt free port eſtabliſhed in the Mediterranean; and this political eſtabliſhment, the work of Coſmo I. who exchanged the epiſcopal city of Sarzana for the then unimportant village of Leghorn, ſoon rendered the latter a place of great conſequence; and by cutting ſeveral canals, and encouraging cultivation, he in ſome meaſure deſtroyed the noxious vapours which naturally proceeded from a looſe and marſhy ſoil. The Harbour is divided into two parts, and that furtheſt from the ſhore is defended againſt the violence of the ſea by a pier, though large veſſels anchor in the roads, about two miles from the pier-head. The Light-Houſe is built upon a ſingle rock in the open ſea. Leghorn, to perſons unſkilled in the art of war, ſeems ſtrongly fortified, but various circumſtances, I am told, would prevent it's

being tenable long, whether attacked by land or ſea. The ramparts are handſome, and the high-ſtreet, from it's breadth and ſtraightneſs, from the richneſs of it's ſhops, and ſtill more from the motley crowd of all nations with which it is conſtantly filled, preſents an object equally ſingular and pleaſing. The great Square is ſpacious; and the *Duomo*, or Cathedral, which ſerved as the model of St. Paul's Covent-Garden, is a noble edifice, deſigned by Vaſari. This church, the Lazarettos, the Coral-Manufactory, MICALI's ſhop, (in which the Grand-Duke has a large ſhare) the Monte, or Bank, the Jews' Synagogue, the four Slaves in bronze, by P. Tacca, chained to the pedeſtal of Ferdinand the firſt's ſtatue, which ſtands in the Dock-Yard, and was done by Giovanni del Opera, the two Roman Baths of oriental granite, which are likewiſe in the Dock-Yard, and the Printing-Houſe where

the

the Encyclopedia was printed, are the things beſt worth ſeeing at Leghorn. The Opera-Houſe is handſome, and the Performers, generally ſpeaking, good. Here are ſeveral inns, but WULFFEN's is the moſt comfortable.

LETTER X.

Piſa, March 1798.

SO little has been ſaid by Engliſh Travellers concerning Piſa, that I ſhall venture to ſend you rather a minute deſcription of this City, eſpecially as it may with truth be called the cradle of the Arts, which, in the eleventh century, took a ſecond flight from Greece to Italy, and under the guidance of Buſchetto (a Grecian) produced the Cathedral. Diotiſalvi, in the twelfth century, erected the Baptiſtery; and Guglielmo, a German, and Bonanno, Piſano, began the Campanile about the year 1174. Niccolo, Piſano, Giovanni, his Son, and Andrea, Piſano, revived the art of ſculpture in the thirteenth century, and not only embelliſhed the above-mentioned buildings, but added another

ther ſtill more beautiful, namely, the Campo-Santo. In the beginning of the thirteenth century, likewiſe, Giunto, Piſano, revived the art of painting, and was ſucceeded by Giotto and Cimabue. Thoſe Perſons, therefore, who view the productions of the Greco-Piſano ſchool as the earlieſt efforts of the infant arts, cannot fail of being highly gratified; beſides which, Travellers who ſee Piſa firſt, and afterwards proceed to Florence and Rome, have the advantage of tracing the gradual progreſs of theſe arts to that ſtate of maturity which the foſtering care of the Medician Princes at length enabled them to attain.

Piſa, one of the twelve great cities of Etruria, ſtands on the banks of the river Arno, about ſix Tuſcan miles from the ſea, and fourteen from Leghorn. Strabo ſays it was built by the Arcadians ſoon after the Trojan war, while other Authors ſuppoſe it yet more ancient; and, in modern times, it

has been the capital of a great Republic, whoſe conquering fleet was a terror to the Saracens, a ſcourge to the African Corſairs, and a check upon the ambition of Genoa; and with innumerable ſpoils, taken from the firſt-mentioned nation, moſt of the preſent buildings at Piſa were erected. This City is, next to Florence, the largeſt in Tuſcany; the Streets are ſpacious and well-paved, the Bridges elegant, the Quay one of the fineſt in Europe, and the ſituation of the Cathedral, Baptiſtery, Leaning Tower, and Campo-Santo, renders theſe majeſtic edifices particularly ſtriking and beautiful,

The Duomo, a Gothic ſtructure in the form of a Latin croſs, is remarkable for the richneſs and variety of it's marbles, and, next to the Duomo at Siena, perhaps the fineſt church of it's kind in Italy. The eaſtern front is ornamented with an immenſe number of pillars, ſome of which are Grecian marble, others oriental granite, and one

porphyry;

porphyry; among theſe the moſt ſtriking are ſix magnificent columns, which adorn the three famous bronze-doors, and are ſaid to be either Grecian or Egyptian workmanſhip. The juſt-mentioned doors were deſigned by Giovanni di Bologna, and caſt by P. D. Portigiani; that in the centre, deemed the leaſt beautiful of the three, repreſents various hiſtories of the Madonna, and is ſurrounded by figures of Saints and Prophets, and embelliſhed with an elegant border of foliage, fruits, and flowers. Thoſe on the right and left hand repreſent the hiſtory of our Saviour, beginning with his birth and ending with his crucifixion; they are likewiſe embelliſhed with a border nearly ſimilar to the one already deſcribed. The moſaics in the arches above the doors were done by Filippo di Lorenzo Paladini. The roof of the Cathedral is ſupported by ſeventy-four lofty pillars, ſixty-two of which are oriental granite, and the reſt rare marble; and although

although moſt of theſe columns were originally unequal in height, and, conſequently, ill adapted to match each other, yet, ſo well has the Architect diſpoſed of, and added to them, that even the moſt obſerving eye perceives no want of ſymmetry.

Twelve altars, deſigned by Buonarroti, and executed by Stagio Stagi, adorn the walls of this church. The high-altar, which is magnificently decorated with lapis lazuli, verde antico, brocatello di Spagna, bronze gilt, giallo di Siena, &c. was the gift of the late Archbiſhop. The *Tribuna* contains two porphyry columns, whoſe capitals and baſes are peculiarly elegant; that near the epiſcopal throne is ornamented with the beſt work of Stagi, and bears a bronze Angel, greatly admired. The decorations of the oppoſite pillar were done by Foggini; and the group of Angels on a golden field, which adorn the great arch, by Ghirlandajo, the Maſter of Buonarroti. The ſeats for the

Canons,

Canons, a ſort of wooden moſaic introduced into Tuſcany in the time of Bounelleſco, are worth notice. The four pictures of St. Peter, St. John, Sa. Margherita, and Sa. Caterina, are by Andrea del Sarto; and the ancient moſaic on the ceiling, repreſenting our Saviour, the Madonna, and St. John, was executed by Gaddo Gaddi and others, in 1321. On the right ſide of the great croſs is the Chapel of S. Ranieri, whoſe ſarcophagus reſts on a pedeſtal of red Egyptian granite, adorned with other precious marbles; the ſarcophagus is of verde di Polcevera, the altar of giallo de Siena, and the baluſtrades inlaid marble: the whole was executed by G. B. Foggini, at the command of Coſmo III. in honour of S. Ranieri, who died in 1161, and was proclaimed by the Piſans their Patron-Saint. This chapel contains a moſaic by Gaddo Gaddi, repreſenting the Madonna enthroned and attended by Angels, and an antique Grecian or Roman ſta-

tue,

tue, ſaid to be that of Mars, though now called S. Eſeſo. On the left ſide of the great croſs is the Chapel of the Holy Sacrament, which contains a *ciborio* * of maſſy ſilver, and an altar adorned with ſilver *baſſi-rilievi*, both well executed after the deſigns of G. B. Foggini. The baluſtrades are of inlaid marble: here is a moſaic by Gaddo Gaddi, repreſenting the annunciation. At the bottom of the church, over the bronze-door, is a beautiful bar or gallery, ornamented with *baſſi-rilievi* by Giovanni, the ſon of Niccolo, Piſano; and it is much to be lamented that this valuable work, which originally adorned a pulpit, is now placed ſo high, that it's merits are ſcarcely diſcernible: it repreſents Scripture hiſtories. In the center aiſle is a pulpit of inlaid marble, ſupported by two ſmall pillars, the one porphyry, the other oriental brocatello; and

* The tabernacle in which the Hoſt is kept.

the

the firſt is deemed particularly curious, from conſiſting of various pieces ſo well joined, that it may properly be denominated *Breccia Porfirea:* the ſecond is deemed the fineſt ſpecimen of it's ſort in Italy. The right-hand pillar, which ſupports the cupola, is adorned with a curious picture by F. B. Gozzoli, who lived in the fifteenth century, repreſenting S. Tommaſo d'Aquino diſputing with an aſſembly of Doctors; and on the left-hand pillar is a beautiful St. Agnes, by Andrea del Sarto. The architrave of the eaſtern door was taken from an ancient edifice, and the bronze door, which fronts the Campanile, is highly eſteemed for it's antiquity, though not remarkable for it's beauty. Among the pictures which I have not mentioned, thoſe beſt worth notice are, the Madonna and our Saviour ſurrounded with Saints, attributed to Pierino del Vaga and G. A. Sogliani—S. Ranieri putting on the religious habit, by Cav. B. Luti—the death

of

of S. Ranieri, by Cav. G. Melani, who flouriſhed in the ſeventeenth century—the three Marys at the foot of the croſs, by G. Bilivert—the adoration of the ſerpent in the wilderneſs, by O. Riminaldi—Habakkuk borne by an Angel, by Bilivert—Judith giving the head of Holofernes to her ſervant—the Madonna, our Saviour and Saints, painted by Paſſignano, and added to by Tempeſti, a living Artiſt—God the Father, Raphael, and other Angels, by Salembeni—and the inſtitution of the Lord's ſupper, by Tempeſti.

On the left of the bronze-door which fronts the Campanile, and fixed to the outward wall of the Cathedral, is the Sarcophagus of the Counteſs Beatrice, who died in 1113, and was Mother to the famous Counteſs Matilda, the laſt Deſcendant from the Counts of Tuſcany. On this Sarcophagus is repreſented, in *baſſo-rilievo*, the chace of Meleager, according to ſome opinions, and the

the ſtory of Phædra and Hippolitus, according to others: however, be this as it may, the merit of the work proves it an ancient production, applied in latter ages to it's preſent uſe: and it is ſuppoſed that this Sarcophagus was the model from which Niccolo, Piſano, and his Son uſed to ſtudy.

To the right of the Sarcophagus is a Column of oriental granite, crowned by an antique Vaſe, which is beautifully adorned with *baſſi-rilievi*, repreſenting bacchanalian myſteries; and which ſeems to have been one of the veſſels ſo much employed by the Greeks and Romans in their religious ceremonies.

The bronze Griffin on the top of the Cathedral is a curious antique *intaglio*, imagined to be Egyptian workmanſhip.

The Baptiſtery, a German-Gothic ſtructure, is an octagon of white marble; the principal door is embelliſhed with two large

and

and two ſmall columns, ſimilar to thoſe which adorn the bronze-gates of the Duomo.

The inſide of this edifice reſembles an ancient Heathen temple. Twelve arches, ſupported by eight vaſt columns of Sardinian granite, and four pilaſters of white marble, ſerve as the baſe to a ſecond row of pilaſters, on which reſts the cupola. The capitals, both of pillars and pilaſters, are antique. The Font, elevated on three ſteps of beautiful white marble, is adorned with *intagli* and moſaics, ſo well executed, that they appear to have been done long before the building. On the margin are four places for the immerſion of Infants, and, in the centre, a large baſon for the immerſion of Adults: this practice of immerſion, however, has been abandoned ever ſince the thirteenth century. The Pulpit, one of Niccolo Piſano's beſt works, is ſupported by nine columns of precious marble, and ornamented

mented with *baſſi rilievi* formed out of oriental alabaſter and Parian marble. The *firſt* piece repreſents the birth of our Saviour—*ſecond*, the adoration of the Magi—*third*, the preſentation in the temple—*fourth*, the crucifixion, (much inferior to the reſt)—*fifth*, the laſt judgment. This Baptiſtery was finiſhed in 1153, at which period the City is ſaid to have been ſo populous, that a voluntary contribution of one florin from every Family ſufficed to pay for this noble edifice. Piſa, at the period above-mentioned, was ſuppoſed to contain 13,400 Families, and, reckoning five Perſons to each Family, the number of Inhabitants will amount to 67,000—more than double the preſent number.

The Campanile, or Leaning Tower, is of a circular form, ninety-five Florentine *braccia* in height, and about ſeven *braccia* and a half, or thirteen feet, out of it's perpendicular. This beautiful edifice conſiſts of eight ſtories,

adorned with two hundred and ſeven columns of granite and other marbles, many of which have evidently been taken from ancient buildings. According to the opinion of the moſt reſpectable Writers, it appears that this Tower originally was ſtraight, though ſome accidental cauſe, ſuch as an earthquake, the great fire of Piſa, or the natural looſeneſs of the ſoil, has produced it's preſent extraordinary inclination: and in that part of the Campo-Santo where the life of S. Ranieri is painted, we ſee this now *leaning* Tower *perfectly ſtraight*, and conſiſting of ſeven ſtories only: may not, therefore, the eighth ſtory, which rather inclines on the contrary ſide to the others, have been added, in latter times, as a balance to prevent the whole building from falling.

The Campo-Santo, or ancient burial-ground, the moſt elegant building at Piſa, and unique perhaps in it's kind, is a vaſt rectangle ſurrounded by ſixty-two light and elegant Gothic

arcades

arcades of white marble, and paved with the ſame. Archbiſhop Ubaldo Lanfranchi (who was Contemporary with Richard *Cœur-de-lion*, and his Brother-Warrior in the Holy Land,) brought to Piſa a large quantity of earth from Mount Calvary, and depoſited it on the ſpot round which the walls of the Campo-Santo are now erected; he is, therefore, ſuppoſed to have given the firſt idea of this building in 1200; and eighteen years afterward, the preſent ſtructure was commenced under the direction of Giovanni, Piſano, who finiſhed it in 1283. The ſtatues over the principal door are by Giovanni, Piſano, they ſtand in a kind of temple, and among them is the Sculptor himſelf kneeling to the Madonna. The Sarcophagi under the arcades are chiefly of Parian marble. Round the walls are *tempera*-paintings of the fourteenth and fifteenth century, which, however deficient in many reſpects, cannot but yield pleaſure to thoſe who wiſh, on their

entrance into Italy, to view the works of the Revivers of an art afterwards carried to ſuch exquiſite perfection. In the firſt diviſion of the arcade on the weſtern wall, are ſix large pictures repreſenting the life of S. Ranieri, the three upper ones by Simone Memmi, the three under ones by Antonio, called Veneziano; and peculiarly valuable on account of the *coſtume* accurately preſerved in them all; and likewiſe becauſe they ſhew how ſhips were armed and rigged in the days of S. Ranieri. In one of theſe pictures is the Campanile: they all are ſuppoſed to have been begun in 1300. The ſecond diviſion contains ſix paintings repreſenting the life and death of Saints Efeſo and Potito, and done by Spinello Spinelli, Aretino, about the year 1400. The third diviſion of the arcade contains ſix paintings repreſenting the hiſtory of Job, by Giotto; ſo injured, however, by the hand of time, that it is difficult to diſtinguiſh them, although they were retouched

touched by Maruſcelli in 1623. The remaining paintings in this arcade are ſaid to have been done by Nelli di Vanni, Piſano. The two firſt pictures in the ſecond arcade repreſent the hiſtory of Eſther, by Ghirlanda, retouched, however, by Aurelio or Baccio Lomi. The ſecond diviſion contains the hiſtory of Judith, which is modern, ill-done, and damaged. The firſt diviſion of the northern arcade contains four pictures repreſenting the creation, by Buffalmacco, who flouriſhed in the beginning of the fourteenth century. The other paintings which adorn this arcade, (thoſe excepted which are over the doors of the chapels), repreſent the principal events in the book of Geneſis, and were begun by B. Gozzoli in 1484, and finiſhed in the ſhort ſpace of two years. The firſt of theſe numerous pictures contains the famous *Vergognoſa di Campo-Santo*, and over the chapel-door is the adoration of the Magi, by which work Gozzoli eſtabliſh-

ed his reputation among the Piſans, and prevailed with them to employ him in painting their Campo-Santo, not merely on account of the general merit of the picture, but becauſe it exhibited an excellent likeneſs of his Miſtreſs, a Piſan-Girl, whom he drew to diſplay his imitative powers. Over the ſame door is the annunciation, attributed to Stefano, Fiorentino; and the fifth lower picture from this is particularly intereſting, as it contains ſeveral portraits of illuſtrious Men, and among them that of the great Lorenzo de' Medici. Over the door of the ſecond chapel is the coronation of the Madonna, by Taddeo Bartoli; and in the fifth lower picture beyond this chapel are portraits of other illuſtrious Men, among whom the Painter has placed himſelf, though his figure is almoſt totally obliterated. Theſe works by Gozzoli are, generally ſpeaking, the beſt preſerved of any in the Campo-Santo. The paintings of the eaſtern arcade, ſo far as the

chapel-

chapel-door, are by Zaccaria Rondinoſi, Piſano, and were done in 1666; they repreſent the hiſtory of King Ozia and Balteſhazzar's feaſt. Beyond the chapel are three paintings, ſaid to be by Buffalmacco, repreſenting the crucifixion, reſurrection, and aſcenſion of our Saviour. The next picture, which is in that part of the ſouthern arcade not already deſcribed, repreſents the triumphs of Death, and was done by Andrea Orcagna, who flouriſhed in the middle of the fourteenth century: it contains ſeveral portraits. The ſecond large picture, by the ſame Maſter, is the univerſal judgment, in which Solomon is repreſented as dubious whether he may go to Heaven or Hell. The next picture, or rather a compartment of the laſt, repreſents Dante's Inferno, and was done by Bernardo Orcagna, Brother to Andrea, and reſtored by Sollazzino, who flouriſhed about the year 1530. The fourth picture repreſents the hiſtory of the Anchorites, by Laurati, a Diſ-

ciple of Giotto's; and over the great door is an aſſumption, by Simone Memmi, one of the beſt preſerved pictures of the fourteenth century. Here ends my deſcription of the paintings of the Campo-Santo; and it is remarkable, that among the immenſe number of countenances contained in theſe paintings we ſcarcely find two alike. The faces, generally ſpeaking, are well done, the figures and drapery ſtiff, the perſpective bad, and the borders, which form the ſeveral compartments, particularly elegant. Among the monuments is that of Count Algarotti, erected by Frederick the Great of Pruſſia, but remarkable only for the beauty of the marble: near it is the Sarcophagus of G. F. Vegio, by Taddo; and in the eaſtern arcade is the monument of Filippo Decio, who had it erected in his life-time, giving as a reaſon, "That he feared poſterity would not have done it for him." This monument is by Stagio Stagi, and beautifully executed. Under

der Orcagna's picture of the triumphs of Death, ſtands an ancient Roman mile-ſtone, which was diſcovered on the Emilian-way near Rimazzano, and from thence tranſported to Piſa; and on either ſide of this column is an inſcription, the one to the memory of Lucius, the other to that of Caius Cæſar, the adopted Sons of Auguſtus. Among the Sarcophagi is one, thought to be that of Alexander Severus and Julia his Wife. Six hundred ancient Families of Piſa, beſides many illuſtrious Men of different nations, are ſaid to be interred in the Campo-Santo.

The Chieſa de' Cavallieri, or Church of S. Stefano, from whom the ſquare in which it ſtands is named, was built by Vaſari; the high-altar is of beautiful porphyry, ſo likewiſe is the ſarcophagus above it, reputed to contain the bones of St. Stephen, and the bronze chair, ſuſpended over the ſarcophagus, was preſented by Innocent XII. to Coſ-

mo

mo III. On the ceiling are ſix paintings relative to the Knights of S. Stefano, the two firſt by J. Ligozzi, the two next by Jacopo da Empoli, the fifth by Cigoli, and the laſt, to repreſent the Grand-Duke Coſmo I. receiving the habit of the order, by C. Allori. The walls and ceiling are hung with trophies taken from the Infidels by the Knights of S. Stefano. This church contains a very curious organ, a nativity, by Bronzino, and a ſilver crucifix, by Algardi.

The Palazzo de' Cavallieri, ſituated in the ſame ſquare, was built by Vaſari; and over the principal entrance are buſts of ſix Grand-Maſters of the order, beginning with Coſmo I. who inſtituted theſe Knights in 1561, to defend the Mediterranean againſt Turks and Corſairs by means of galleys, on board of which every Knight was obliged to ſerve three years ere he could be finally received into the order: but when peace was eſtabliſhed between Barbary and Tuſcany, the

Knights

Knights and their galleys became uſeleſs, inſomuch, that the latter were, in 1755, all broken up and deſtroyed.

Near to the Palazzo de' Cavallieri there formerly ſtood a tower, now totally demoliſhed, which was called The Tower of Famine, from having been the priſon of Ugolino.

The Church of S. Fredriano, which is ſupported by pillars of oriental granite with ancient capitals, contains a painting of our Saviour on the croſs, done in the thirteenth century, by Giunta, Piſano.

The Church of S. Anna contains a curious antique repreſentation of our Saviour on the croſs, wrought in wood on the tabernacle of the high-altar; and this wooden ſculpture, of which there are ſeveral ſpecimens in Piſa, is attributed to G. Giacobbi, Piſano.

The Church of S. Caterina contains a curious picture by F. Traini, one of the moſt ſkilful Diſciples of Andrea Orcagna: this picture

picture repreſents St. Thomas ſurrounded by the Fathers of the Church, among whom is a portrait of Urban VI.; at the feet of theſe are ſeveral Philoſophers and Heretics, with their works torn in pieces, and, what is very remarkable, St. Thomas himſelf is placed between Plato and Ariſtotle, who are preſenting him with their literary productions.

The Church of S. Paolo all' Orto contains a head of our Saviour, which appears to have been done in the twelfth century.

The Church of S. Franceſco, ſuppoſed to have been built by Niccolo, Piſano, contains a Chapel, called that of S. Antonio da Padova, painted by Salembeni and Maruſcelli—a Chapel painted by Paſſignano, together with a Madonna and Child, ſaid to have been done in the fourteenth century—another Chapel near the Sacriſty, ſaid to have been painted by Spinello, Aretino, who likewiſe did the large picture over the Sacriſty

criſty door—a picture in the Sacriſty, by Giotto, of S. Franceſco receiving the Elect —and in the Sacriſty-Chapel, the Madonna and Saints, painted in 1395, by T. Bartoli. In the Cloiſters, to the right of the little ſteps which lead into the church, the bones of Ugolino, his Sons, and Nephews, are ſuppoſed to have been depoſited.

The Church belonging to the Conſervatorio of S. Silveſtro, contains two antique paintings by Guidotti, and a ſmall *baſſo-rilievo* in *terra cotta,* attributed to Lucca della Robbia, who invented the ancient paintings upon glaſs.

The Church of S. Matteo, built by the the Brothers Melani, is remarkable for the freſco-paintings of the juſt-named Artiſts, which are ſo ſkilfully managed as to make the roof appear wonderfully higher than it really is.

The Church of S. Pierino, ſuppoſed to have been an ancient Heathen temple, contains

tains an antique Madonna painted on the wall, and a crucifix, by Giunto, Piſano. The ornaments without-ſide of the great door are ancient and beautiful; the pavement is of *pietri duri*; and under this edifice is an ancient bone-houſe, which contains two Etruſcan ſarcophagi of Parian marble, together with paintings in the ſtyle of thoſe which adorn the Campo-Santo.

The Church of S. Michele in Borgo, built, it is ſaid, before the eleventh century by Guglielmo, Piſano, is incruſted with Cerulean marble, ſupported by antique columns of granitello, and adorned with a marble crucifix, wrought by Niccolo, Piſano, and originally placed in the Campo-Santo; the Madonna under this crucifix is one of the moſt ancient paintings in Piſa. The cupola, the upper nave, the viſion of S. Romualdo, the expedition to Majorca and Minorca, and the inſtitution of the Foundling Hoſpital, are all painted by Guidetti.

The

The Church of S. Vito, or, more properly ſpeaking, the Chapel of S. Ranieri, contains a freſco-painting, repreſenting the death of the Saint, and executed by Tempeſti in his beſt manner; the architectural ornaments which ſurround it are by Cioffo, a living Artiſt.

The Church of La Spina exhibits choice monuments of ancient ſculpture, namely, the Madonna and Child, St. John and St. Peter, by Nino, Piſano, one of the Revivers of the art; two figures attributed to Moſchino, and a half-length Madonna, by Nino.

The Church of S. Andrea in Chinſeca contains a valuable monument of the Greco-Piſano ſchool, namely, our Saviour on the croſs, which appears to have been done in the thirteenth century.

The Church of S. Martino contains a crucifix by Giunta, Piſano.*

* The churches at Piſa contain many paintings by old Tuſcan Maſters which I have not mentioned; and a minute deſcription of them may be found in MORRONA's *Hiſtory of Piſa*.

The

The Palazzo Lanfranchi, on that ſide of the Arno called *Parte di mezzo-giorno,* was built after the deſign of Buonarroti.

The Palazzo Tonini contains two pictures in *tempera* from Taſſo's *Geruſalemmo,* begun by Melani, and finiſhed by Tommaſi, his Scholar.

The Palazzo Lanfreducci, which is incruſted with ſtatuary marble, has a chain and theſe words over the door; "*Alla Giornata;*" many tales are told in conſequence, but none of them ſeem ſufficiently authenticated to be worth relating. This palace contains a celebrated picture by Guido, the ſubject of which is ſacred and profane Love, repreſented by two Boys.

Caſa Mecherini, on the oppoſite ſide of the Arno, which is called *Parte di Tramontana,* contains a celebrated Sibyl, by Guercino, with freſcos, by Tempeſti and Cioffo.

The Palazzo Seta, in *Via S. Cecilia,* contains

tains freſcos by the Brothers Melani, and a gallery of pictures.

The Palazzo del Publico, and the *Palazzo de' Priori*, contain paintings by the Brothers Melani, &c.

In the Grand-Duke's Palace are two beautiful miniature pictures, which hang in the royal bed-room; the ceilings are painted with elegance, and the furniture, though plain is handſome.

The Hoſpitals are ſpacious; and the *Loggia de' Banchi* and *Caſino Nobili* are elegant marble buildings.

The Univerſity of Piſa was founded by the Emperor Henry VII. though, in conſequence of civil wars, it became almoſt annihilated till the reign of Coſmo I. by whom it was re-eſtabliſhed on the preſent plan in 1543: it has produced many, if not more learned Men than any other public ſeminary in Italy.

The Torre della Specola, or Obſervatory of Piſa, was erected about the year 1735, and is furniſhed with good inſtruments, and conducted by an eminent Aſtronomer and Mathematician, MR. SLOP.

The botanical Garden was founded by Ferdinand, ſecond Son of Coſmo I. it is tolerably well ſtored with plants, aloes eſpecially; and MR. SANTI, the Profeſſor of Natural Hiſtory and Director of the Garden, takes great pains to encreaſe the collection. MR. SANTI's literary productions ſpeak his abilities; and one obſervation with reſpect to this Gentleman I will venture to make, becauſe it is juſtified by my own experience, that every Traveller who has letters of recommendation to him is fortunate.*

* The botanical Garden and Cabinet of Natural Hiſtory are uſually open from ten till twelve in the morning, and from four till ſix in the evening. Cathedrals in Italy are always open from ſun-riſe till ſunſet; other churches generally open at ſix or ſeven in the

the morning, ſhut at twelve, open again at three in the afternoon, and ſhut at ſix. Palaces are uſually ſhewn from nine in the morning till twelve, and from three till ſix in the afternoon. The uſual fee throughout Italy, if a church be opened for you, is half a paul; and at a palace, four pauls. At Piſa you generally give for ſeeing the Campanile a livre, and the ſame at the Baptiſtery, Campo-Santo, ancient Vapour-Bath, and Modern Baths.

LETTER XI.

Piſa, March 1798.

THERE ſeems little doubt that Piſa was a Roman Colony, often viſited by the Cæſars; and Nero, about the year 57, is ſaid to have made an excurſion to this city, with which he was ſo much pleaſed, that he embelliſhed it by a magnificent Palace, and a Temple dedicated to Diana, at the entrance of the Lucca-gate. This Temple was built in the form of a rotunda, all of marble without, the ceiling being an imitation of the ſtarry firmament, the internal decorations oriental marble columns, with various pieces of ſculpture and painting; the pavement Egyptian marble, and the ſtatue of the Goddeſs ſtood in its center. Whether the Palace did or did not encloſe this

this Temple is unknown; but the former is deſcribed as being highly ornamented, and of a vaſt extent, containing Baths, Gardens, and Fiſh-ponds; and it is added that Nero, in order to have it amply ſupplied with water, built the Aqueduct of Monti-Piſani, which extended from Caldaccoli to the Lucca-gate. Such is the account given of Nero's Temple and Palace; and it is certain that the buildings called Ipocauſti, or Sweating-Baths, extended from the Duomo to the vicinity of the Monaſtry of S. Zenone; it is equally certain that foundations of immenſe buildings have been diſcovered in the gardens which now occupy the ſpace between the Church of S. Zenone and the Duomo, that numberleſs pieces of marble are ſeen in the walls and buildings which at preſent ſtand upon the above-named ſpace; and two ruins near the Lucca-gate, one of which has been recently demoliſhed, were evidently parts of the Sweating-Baths; and

theſe circumſtances concur, with ſeveral others, to eſtabliſh the truth of what I have juſt written. The moſt reſpectable remains of theſe antiquities is *the Vapour-Bath*, ſituated in a garden cloſe to the Lucca-gate: this bath is an octagon, with four ſemi-circular niches, in the upper part of which are *terra-cotta* tubes of a triangular ſhape. Oppoſite to the entrance there appears to have been a place reſerved for ſome marble ornament. The roof forms a ſemi-circle, and contains eight places to admit light, beſides an octagon aperture in the centre. The pavement leading to the great furnace was made of *calciſtruzzo*, with a ſurface of marble one finger thick, for perſons to walk or lie down upon. It is probable that under this marble pavement there were vaulted rooms, where the Attendants kept up perpetual fires; and ſome People imagine, that under every niche were vaſes filled with water, which, on being heated by the fires, impregnated

pregnated the apartments with vapour. Ancient Baths always conſiſted of four apartments diſtinguiſhed by the appellations of *freddo, tiepido, caldo,* and *ſudatorio,* or *ſtufa*; and the apartment called *tiepido* in the Men's bath always communicated with the ſame apartment in the Women's; and there is no doubt but the bath juſt deſcribed conſiſted of four apartments, as traces of them may yet be diſcovered. From the appearance of the bath now remaining, it ſeems to have been lined throughout with marble; and the ſix Grecian pillars on the ſides of the bronze-gates of the Cathedral, together with the other two which ornament the principal door of the Baptiſtery, are ſuppoſed to have been taken out of this building. *The garden* adjoining to the bath contains orange-trees above fifty feet high, and one yard and a quarter round the trunk. In this garden, likewiſe, is the ancient *Monaſtry of S. Zenone,* vulgarly called St. Zeno, of

which, however, the Church only remains, and in it are Sarcophagi, which, though mutilated and almoſt defaced, ſtill poſſeſs ſufficient beauty to make us execrate the hand of avarice or barbariſm, which has thus deſtroyed theſe valuable remains of Grecian ſculpture.

A houſe belonging to the noble Family Da Paulle, ſeems to have been formed out of the ruins of an ancient theatre, judging from the granite columns of different orders diſcoverable in the walls; and here I muſt obſerve, that the Tuſcans are famed for having invented amphitheatres, together with the games called *Curuli*, and *Certami dei Cavalli*.

In the now ſuppreſſed Church of S. Felice are two columns of oriental granite, whoſe capitals are adorned with mythological figures, ſuppoſed to repreſent Jupiter, Harpocrates, Diana, Minerva, Iſis, Ceres, and Genii: they probably belonged to a Roman temple,

temple, on the ſite of which the Church of S. Felice is ſaid to have been erected: the ſculpture ſeems to be of Septimus Severus's time.

The ſubterranean part of S. Micheli in Borgo deſerves notice: the pillars and walls are of *pietre verracanne*; the roof is tufo, and curiouſly ornamented with *arabeſchi*, reſembling thoſe which adorn Livia's baths at Rome, and not unlike in ſtyle to the paintings found in Herculaneum. This building could not have been a Chriſtian church, becauſe the primitive Chriſtians adorned their churches with nothing but quotations from Holy-Writ, therefore it muſt, in all probability, have been erected previous to the time of Conſtantine.

The Aqueduct of Caldaccoli, ſo called from the hot ſprings which ſupply it, is ſuppoſed to be that built by Nero: eight arches may ſtill be ſeen at the diſtance of about two hundred yards from the modern Baths of

Piſa,

Piſa, and ruins of the whole are diſcoverable between this ſpot and the Lucca-gate.

No veſtiges remain of the ancient Port of Piſa, mentioned by Strabo; but it is ſuppoſed to have been ſituated near the mouth of the Arno, and not far from Leghorn.

The modern Baths, ſituated about three miles and a half to the north of Piſa are elegant, commodious, and ſurrounded by ſeveral good lodging-houſes. Two large fragments of columns, with two capitals, which bear marks of remote antiquity, together with ſeveral other concurring circumſtances, lead us to imagine theſe modern Baths occupy the ſame ground with thoſe mentioned by Strabo and Pliny.

The Mountain of S. Giuliano, which riſes immediately above the Baths, exhibits ſome curious caverns, which ſeem to indicate ſigns of an extinct volcano.

The modern Aqueduct, begun by Ferdinand I. and finiſhed by his ſon, Coſmo II.

is

is a magnificent work, worthy the Princes of the Houſe of Medicis. It commences at a village called Aſciano, and reaches from thence to Piſa, a diſtance of four miles.

The Canal, which extends from Piſa to Leghorn, was made by Ferdinand I.

The Royal Farm, or *Caſcina,* near Piſa, ſituated in an extenſive and beautiful foreſt of cork-trees, ever-green oaks, &c. and waſhed by the ſea, is particularly well worth notice, as it contains ſome hundreds of Camels, who, though Foreigners, breed here, and are employed as beaſts of burden. The Caſcina is open to the public; ſome parts of the foreſt, however, are not ſo; but Travellers who apply for the Grand-Duke's permiſſion to ride or drive in thoſe parts, ſeldom meet with a refuſal. The late Grand-Duke, Leopold, was the firſt Perſon who attempted to breed Camels in Italy, and ſo prolific are theſe animals, that from one couple

couple only originate the number above-mentioned.

The Nobility of Piſa and the Gentlemen belonging to the Univerſity are remarkably polite and friendly to Foreigners, the lower claſſes of People civil and humane, but exacting. The Peaſantry appear rich and happy; for the Tuſcan Farmer, according to the laws of Leopold, divides the produce of the land with his Maſter, and conſequently lives well.

There are two inns at Piſa, *The Huſſaro* and *The Poſt*; the former is the better houſe, but the latter has the advantage in point of ſituation; both are tolerably good, though by no means ſo comfortable as private lodgings; and with regard to the laſt, I would counſel Travellers in general, and Invalids in particular, to reſide on that ſide of the quay called, *della parte di mezzo-giorno*; for, on the oppoſite ſide, and in many of the ſtreets and ſquares, the houſes are damp,

damp, and conſequently unwholeſome. New houſes are to be avoided here, and in every other part of Italy, it being generally three, four, nay, ſometimes five years ere the walls become dry. Houſes not built on arches are likewiſe to be avoided; and ground-floors, in winter, ſpring, and autumn, are unwholeſome, though very healthy in ſummer.

The fountain-water of Piſa, which flows through the aqueduct, is perhaps the fineſt in Italy; and Travellers ſhould be eſpecially careful to ſend daily for *this* water, becauſe *that* introduced by means of wells into the houſes is ſeldom fit either for drinking or kitchen uſe.

The Theatre here is capacious, but not ſo elegant as that at Leghorn.

The three bridges, as I have already mentioned, are very handſome, eſpecially the middle one, which is built of marble and *pietra verrucano*; and the mock-fight uſually exhibited

exhibited every third year on this bridge is, perhaps, the only remaining veſtige of thoſe athletic games heretofore ſo famous among the Greeks and Romans. The amuſement conſiſts in a battle fought by nine hundred and ſixty Combatants, who, clothed in coats of mail, and armed with wooden clubs, diſpute for forty-five minutes the paſſage of the bridge. The ſtrongeſt Combatants poſſeſs themſelves of the field of battle; and when it is poſſible to employ ſtratagem, they never let ſlip the opportunity; but to fight in earneſt is forbidden; nevertheleſs, this mock encounter frequently coſts lives, and is, therefore, but ſeldom permitted, though one of the moſt beautiful ſpectacles in Italy. Some Authors tell us it was inſtituted by Pelops, Son of Tantalus, King of Phrygia; others think it was eſtabliſhed by Nero; while others believe it to have been originally celebrated in memory of the defeat of Muſetto, King of Sardinia, which happened

pened in the year 1005, upon a bridge at Piſa; but, whoever the Inſtitutor might be, the amuſement is entered into by the Piſans with a degree of ſpirit that beggars all deſcription.

There is likewiſe every third ſummer a ſingular and moſt beautiful Illumination here, in honour of S. Ranieri. On this night the whole Lung'-Arno appears like one immenſe creſcent of magnificent and regularly built palaces, ſtudded over with innumerable quantities of diamonds, ſome in the Tuſcan, others in the Gothic, and others in the groteſque, or Chineſe ſtyle of architecture (which participates ſo much of the Egyptian, that many People believe the Chineſe were originally an Egyptian Colony). Add to this the three bridges, ornamented with temples, palaces, and arabeſques, all blazing with jewels; and ſuch is the ſcene which Piſa preſents to the view at this general illumination. No wonder, therefore, that Ari-

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oſto is ſaid to have borrowed images from ſo ſplendid and ſo ſingular an exhibition, which can only be likened to an enchanted city.

The immenſe length and beautiful curve of the Piſa quay, contribute greatly to the ſplendor of the two above-named exhibitions, the ground being ſo ſhaped, that all the ſpectators are ſeen at once, whether in balconies, carriages, on foot, or in boats upon the river; and the ſame cauſe renders the Carnival at Piſa particularly beautiful, for, during the laſt week of this whimſical amuſement, the whole quay is filled with Maſks from three in the afternoon till the commencement of the Opera, when moſt of them adjourn thither.

LETTER

LETTER XII.

Piſa, April 1796.

WE have juſt made an excurſion to the City and Baths of Lucca, the former of which, called *L'induſtrioſa*, is beautifully ſituated about fourteen Tuſcan miles from Piſa, in a luxuriant valley, encircled by the Apennine, and watered by the river Serchio. It is defended by eleven baſtions of brick, and perhaps the moſt beautiful ramparts in the world, which, from being planted with large trees, give this City the appearance of a fortified wood, with a watch-tower in its centre. Theſe ramparts are three miles round, and form a delightful promenade either on foot or in a carriage. Over the Piſa-Gate is written, *Libertas*; and it is impoſſible to paſs this

gate without feeling high reſpect for a Town which, even during the plenitude of Roman deſpotiſm, maintained its own laws and ſome degree of liberty; and which, ſince that period, has always continued free. The territory contains about four hundred ſquare miles, and one hundred and twenty thouſand People. Cæſar wintered at Lucca after his third campaign in Gaul; and, according to Appian of Alexandria, all the Magiſtrates of Rome came to viſit him, inſomuch, that two hundred Roman Senators were ſeen before his door at the ſame moment; which circumſtance rather proves Lucca to have been at that period a large City. The ſtreets are broad, well paved, and clean, but irregular.

The Cathedral, erected in 1070, though unpromiſing without ſide, is a fine Gothic building within, and contains on the right of the great-door the tomb of Adalbert, ſurnamed the rich, who lived in the beginning of the tenth century, and from whom, according

cording to MURATORI, deſcended the Princes of Eſt, and the Houſe of Brunſwick-Hanover, now Sovereigns of Great-Britain. The famous Counteſs Matilda, was a Deſcendant from the above-mentioned Adalbert; and this Princeſs, the Daughter of a Duke of Lucca, who died in 1052, reigned over Tuſcany, Lombardy, and Liguria, maintaining deſperate wars for thirty ſucceſſive years againſt the Schiſmatics and Anti-Popes, till, at length, he chaſed the Emperor, Henry IV., out of Italy, and reſtored to the church its ancient poſſeſſions.

The Palazzo Publico contains good pictures; and in the Armoury are arms for twenty-five thouſand Citizens, though an Engliſh Gentleman, who underſtands theſe things, tells me the muſquets are not worth a farthing. Our Courier, who has great bodily ſtrength, attempted to put one of the ſmalleſt ancient helmets on his head, but

found himſelf ſcarcely able to lift it—ſo much are men degenerated!

The remains of the ancient Amphitheatre are diſcoverable on the ſpot called *Prigioni vecchie.*

The police of Lucca has long been famed for its excellence; the upper ranks of people are worthy, learned, opulent, and cheerful; and the Peaſants remarkably good Huſbandmen. SIGNORA TERESA BANDETTINI LANDUCCI, ſurnamed by the Arcadian Academy, AMARILLA ETRUSCA, is a Lucchefe, and the moſt celebrated *Improviſatrice* who now exhibits in Italy. Two good inns are generally kept open at Lucca.

The diſtance from hence to the *Bagni-caldi* is about eighteen miles; the beginning of the road is good, the latter part ſteep, ſtony, and, in many places, much too narrow; it winds almoſt conſtantly by the ſide of the Serchio, and is cut out of rocks, cloth-

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ed with olives and cheſtnuts, and adorned with convents, caſtles, and cottages. Nothing can be more romantic than this drive; and on the way are three extraordinary bridges, the firſt conſiſting of two immenſe arches, not in a ſtraight line with each other, but forming in the centre a conſiderable angle. Neither do theſe arches ſupport a level road; on the contrary, you aſcend one arch, and deſcend it again; you then come to an angle of flat ground, after which you aſcend the other arch, and deſcend that, till you reach a ſmaller arch, which brings you to the oppoſite ſhore of the Serchio. The height of this bridge we could not preciſely aſcertain; but, judging from the eye, it is nearly equal to that of Auguſtus at Narni. The ſecond bridge is ſimilar to the firſt; but the third, which conſiſts of only one large arch, is by far the loftieſt, and, according to oral tradition, was the work of the Devil, who really ſeems to have been, in the

opinion of the Italians, a great Architect, for every extraordinary building is attributed to him. Other accounts, however, ſay, theſe three bridges were erected by the Counteſs Matilda; and one of the Poſtillions, who drove us to the Bagni, told me, they were built in the year 1002; an extraordinary circumſtance that he ſhould have been ſo accurate a Chronologiſt! but the common People of Italy are wonderfully well-informed reſpecting the hiſtory of their own country, and ſo fond of its Poets, as frequently to know their works by heart.

The Bagni-caldi di Lucca are ſituated on the ſide of a romantically pictureſque mountain, thickly clothed with cheſtnut-trees, and embelliſhed with numberleſs cottages. There are ſeveral Lodging-Houſes at theſe Baths, but proviſions are not plentiful; that is, little variety can be found for a table. And during the months of July and Auguſt the ſituation muſt be a very hot one; but

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in May, June, and September, it cannot fail to charm thoſe Perſons who like ſolitude. Carriages are of little or no uſe at the *Bagni-caldi*, but their want is well ſupplied by *chaiſes-à-porteur*. There is a good Lodging-Houſe at the *Bagni della Villa* in the plain.

Lovers of botany ſhould viſit, during the month of May, a ſpot near Lucca, called *Monte Fiorita*, which is, at the above-named ſeaſon, enamelled with a larger number, and a greater variety of flowers than fall to the ſhare perhaps of any other hill in Europe.

LETTER XIII.

Florence, March 1798.

FLORENCE, in Italian, Firenze, which ſignifies, in the Etruſcan language, a red lily, (actually the arms of the city,) has deſervedly acquired the appellation of *La Bella*; it ſtands in a luxuriant, beautiful, and extenſive plain, ſurrounded by mountains of the Apennine, and is ſaid, by ſome Authors, to have been an ancient town of Etruria, afterwards inhabited by the Phænicians; while others ſuppoſe it to have been founded by Sylla's Soldiers, or by the People of Fieſole; and one thing ſeems certain, namely, that the choiceſt part of Cæſar's Army was ſent to colonize at Florence, (then called Florentia), about ſixty years before the birth of our Saviour; and under the dominion

minion of the Roman Emperors it became one of the moſt conſiderable cities of Etruria, and was embelliſhed with a Hippodrome, a Campus Martius, a Capitol, an Amphitheatre, and a road called Via Caſſia.

So many excellent accounts of Florence have been already given, that it would ſeem like arrogance in me to enlarge much upon the ſubject. I will, therefore, content myſelf with mentioning, in a ſummary manner, the objects beſt worth a Traveller's attention.

The Palazzo Vecchio was built by Arnolfo, the Diſciple of Cimabue; and before the entrance is a group in marble of David ſlaying Goliah, by Buonarroti—on the ceiling and walls of the great-hall are the moſt celebrated actions of the Florentine Republic and the houſe of Medicis, all by Vaſari, except four pictures in oil, one repreſenting the coronation of Coſmo I. by Ligozzi—another

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the twelve Florentines at the ſame time Ambaſſadors from different ſtates to Boniface VIII. by Ligozzi—a third, the election of Coſmo I., by Cigoli—and a fourth the inſtitution of the order of S. Stefano, by Paſſignano. In this hall, likewiſe, is a Statue of Victory, with a Priſoner at her feet, by Buonarroti!—and another group of Virtue triumphing over Vice, by Giovanni di Bologna! The exploits of Furius Camillus are painted in *tempera*, by Salviati, in the *Salla dell' Udionzo vecchia.*

The Loggia of the Palazzo Vecchio was built after the deſign of Andrea Orcagna, and is adorned with ſtatues of Judith and Holofernes in bronze, by Donatello—Perſeus with Meduſa's head in bronze, by Benvenuto Cellini—a young Roman Warrior carrying off a Sabine Virgin, and her Father proſtrate at his feet, with the rape of the Sabines in *baſſo-rilievo* on the pedeſtal, by Giovanni

vanni di Bologna!!—two lions in marble, brought from the Villa Medici at Rome—and ſix antique ſtatues of Sabine Prieſteſſes.

The Piazza before the Palazzo Vecchio contains a noble Fountain erected by Coſmo I., after the deſign of Ammannati—and an equeſtrian Statue of Coſmo I. in bronze, by Giovanni di Bologna, to whom the Sea-Nymphs and Tritons, which ſurround the fountain, are likewiſe attributed.

The Fabbrica degli Ufizi, which comprehends the royal Gallery, was built by Vaſari—the exterior part of the edifice is decorated with Doric columns, which form two magnificent porticos, united at one end by an arch that ſupports the apartments occupied by Courts of Juſtice; and over this arch is a Statue of Coſmo I., by Giovanni di Bologna, together with recumbent figures of Equity and Rigour, by Vincenzo Danti.

The Royal Gallery of Medicis contains ſo many *chef-d'œuvres* of art, that Artiſts only

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can do it juſtice in deſcription;* added to which, the mode of arranging its contents is ſo frequently changed, that it is impoſſible to point out the ſpot where any one particular thing may be found; but the beſt method of viewing the whole with convenience and advantage, is to appropriate one entire morning to each Cabinet, and three or four to the Anti-rooms and Corridors.†

The

* In my account of the Pictures beſt worth notice at Florence, Rome, Naples, Bologna, Venice, Vienna, and Dreſden, I have been materially aſſiſted by the judgment of Mr. ARTAUD, a young Painter, who is travelling at the expence of our Royal Academy, and whoſe diſtinguiſhed abilities and cloſe application have already placed him, in the opinion of foreign Connoiſſeurs, at the head of his elegant and faſcinating Art.

† This Collection, in the year 1798, was arranged as follows:

Firſt Anti-room.—A ſtatue of Mars, and another of Silenus holding an infant Bacchus, both in bronze—ten buſts of the Princes of the houſe of Medicis, among which is that of the great Lorenzo—four *baſſi rilievi.*

Second Anti-room.—A horſe in marble, ſuppoſed to have

The Palazzo Pitti was begun after the deſign of Filippo di Ser Brunelleſco, the moſt celebrated Architect of the fifteenth cen-

have originally belonged to the group of Niobe and her Children!!!—A wild-boar in marble, ſaid to be Grecian ſculpture!!!—two columns adorned with military trophies, on the top of one the buſt of Jove, on the other that of Cibele—four ſtatues in marble—two dogs in marble—buſt of Leopoldo.

Firſt Corridor.—The ceiling of this immenſe gallery is adorned with arabeſques—round the walls (near the ceiling) are portraits of the moſt renowned characters of antiquity, comprehending Generals, Stateſmen, Literati, and Princes—and on the left-hand wall, below the portraits, are paintings of the Florentine-ſchool. Here likewiſe are buſts of nearly all the Roman Emperors, ſeveral ſtatues, and many fine ſarcophagi, one of which, in the centre of the gallery near the door of entrance, is particularly celebrated.

Firſt Cabinet.—The Hermaphrodite, Greek ſculpture, and very ſimilar to that in the Villa Borgheſe at Rome!!!—buſts of Alexander! Jove, Junius Brutus, and Cicero—a ſtatue called *Genio della Morte*—an infant Hercules—together with many other ſtatues, buſts, and *baſſi-rilievi*.

Second Cabinet—Florentine-ſchool. Job, by Fra. Bartolommio—Iſaiah, by the ſame—the viſitation, by M. Albertinelli—two buſts of Seneca.

Third Cabinet—Florentine-ſchool. Head of Meduſa, by Leonardo da Vinci!!!—an angel playing on a guitar,

tury, and finiſhed by Ammannati. In the court-yard is the *baſſo-rilievo* for a mule, who conſtantly drew the ſledge which con-

guitar, by Roſſo!!—portrait of Dante—ditto of Petrarch—a Child holding a bird, by A. Allori—St. Peter, by Carlo Dolci—the ceiling is adorned with arabeſques.

Fourth Cabinet, called the Tribune.—Statues—the Venus de' Medici, ſuppoſed to have been done by Praxiteles!!!!—the Lottatori, or Wreſtlers!—the dancing Faun!!—the Apollo!! ſo like the bronze ſtatue of this God, by Praxiteles, in the Villa Albani at Rome, that many People ſuppoſe it to have been done by the ſame Sculptor—the Arrotino!—Paintings—St. John in the wilderneſs!!!—Pope Giulio II.!!—and three other pictures, all by Raffaelle—Titian's Venus!!! ſaid to rival that of Praxiteles—a Sibyl, by Guercino—Maſſacre of the Innocents, by Daniello da Volterra!!!——the Virgin in contemplation, by Guido!—three pictures by Andrea Mantegna—two pictures by Parmigianino—the Madonna, our Saviour, St. John, &c. by Andrea del Sarto—a Holy Family, by Buonarroti—a picture by Albert Durer—another by Rubens—a Holy Family—by Correggio!—a portrait, by Vandyck—Judith with the head of Holofernes, by Leonardo da Vinci—a Madonna and Child, by Correggio—the Madonna, our Saviour, St. John, &c. by Pietro Perugino—a Madonna and Child, by Giulio Romana—a concert, by Baſſano—portrait of a Cardinal, by Domenichino.

Fifth

tained the materials employed in the buildings; and over this *baſſo-rilievo* is a Statue of Hercules, and near it a Group like that called

Fifth Cabinet—Venetian and Lombard-ſchools, &c. Head of St. John, by Correggio!!—our Saviour in the garden, by the ſame—a landſcape, with Loves dancing, by Albano!!—the Madonna, our Saviour, &c. by Titian—a Sibyl, by Guido—Rape of Europa, by Albano—two drawings, by Salvator Roſa; and two paintings in oil, by the ſame—ſtatue of a boy ſleeping!—the ceiling is adorned with arabeſques.

Sixth Cabinet—Dutch-ſchool. Peaſants at table, by F. Van Mieris!—a Madonna and Child, by Vander-Werf!!—a candle-light piece, by Van Oſtade—two pictures, by Gerard-Douw—a table of Florentine work—the ceiling is adorned with arabeſques.

Seventh Cabinet—Flemiſh and German-ſchools. Head of an old Man, exquiſitely finiſhed, by B. Denner!!—ſeveral ſmall pictures, by Elzheimer—and one by Teniers—two landſcapes, by Claude Lorrain—four inſides of churches, by Peter-Neeſs—a drawing, by Vandyck—ditto, by Rubens—fruit, by Mignon—the ceiling is adorned with arabeſques.

Eighth Cabinet—French-ſchool. A wild-beaſt hunt, by Gagneraus—two battle pieces, by Borgognono—a landſcape, by Boguet de Chantilly—a portrait, by P. Champagne, Flamand!—an hiſtorical painting, by N. Pouſſin!—a ſmall landſcape, by Gas. Pouſſin—death of Socrates, by Freſnoy!—a ſtatue of Venus! and

called Ajax Telamon, of a Soldier going to inter his dead Comrade. The ceilings of this Palace, painted in *tempera*, by Pietro di Cortona

and another of a Boy taking a thorn out of his foot!—the ceiling is adorned with arabeſques.

Ninth Cabinet. A capital collection of cameos, intaglios, precious vaſes, ſmall ſtatues, columns, &c.—A fine table of Florentine work—arabeſques on the ceiling. Sulphurs of the cameos and intaglios, belonging to this collection, will ſhortly be ſold at Florence.

Second Corridor—On each ſide, near the ceiling, is a continuation of the portraits of the moſt renowned characters of antiquity. Here, likewiſe, are pictures containing the hiſtory of S. Maria Maddalena, together with ſeveral pieces of ſculpture, among which is a Venus ſitting on a ſhell, and a famous *torſo*.

Third Corridor—The ceiling of this immenſe gallery is adorned with paintings, repreſenting the revival of the arts and ſciences, with other hiſtorical ſubjects, in which are introduced portraits of all the moſt eminent Characters among the Florentines. On each ſide near the ceiling is a continuation of the portraits of the moſt renowned Characters of antiquity. On the left-hand ſide, below the portraits, are paintings of the Neapolitan and other ſchools. Here, likewiſe, is a large number of ſtatues and buſts, among which are Morpheus in touchſtone, and a copy of the Laocoon, by Bandinelli.

Tenth Cabinet. Portraits of Painters, chiefly done by

Cortona and his Scholars, repreſent the patriotic actions of the Medici Family, under emblems taken from the Heathen Mythology.

Ceiling

by themſelves—buſt of Mrs. Damer, done by herſelf —a remarkably fine table of Florentine work.

Eleventh Cabinet. Portraits of Painters, chiefly done by themſelves, and a beautiful marble vaſe repreſenting the ſacrifice of Iphigenia!!

Twelfth Cabinet. *Alti rilievi*, buſts, inſcriptions, &c.

Thirteenth Cabinet. Pictures of various ſchools, among which is a fine ſketch of the Madonna, St. Anne, &c. by Fra. Bartolommeo—a Man playing with a monkey, by Annibale Caracci—an aſſumption, by Volterrano—a fine table of Florentine work and a handſome vaſe.

Fourteenth Cabinet. Statues of Niobe and her Children!!! The group of Niobe and her youngeſt Child is beautiful, though one of the Mother's hands ſeems ill-reſtored. The dead Son is much admired, ſo likewiſe are ſix more of the figures. It is extremely to be regretted that theſe famous ſtatues are not diſpoſed in ſuch a manner as to accord with the ſubject. Niobe and her youngeſt Child are by ſome Perſons ſuppoſed to have been done by Scopas; but that they were the work of a Grecian Artiſt ſeems all which can be advanced with certainty. The other ſtatues appear to be by various hands.

Ceiling of the Camera di Venere. Minerva forcing a Youth, by whom is meant Coſmo I. from the arms of Venus, to place him under

Fifteenth Cabinet. Grecian vaſes—little beaſts in *terra-cota*, ſaid to have been offered to the Gods by the Poor, inſtead of victims—feet, legs, &c. offered to the Gods in conſequence of different cures, which laſt cuſtom is ſtill kept up in Roman-Catholic countries.

Sixteenth Cabinet. Statues, *baſſi-rilievi*, &c. in bronze; the moſt celebrated of which is, Mercury ſtanding on the wind, by Giovanni di Bologna!!

Seventeenth Cabinet. Etruſcan Statues in bronze, the moſt celebrated of which are, an Orator and a Chimera—ancient inſtruments for ſacrifice—candelabres—lamps—rings—bracelets—ear-rings—metal mirrors—weights and ſcales—chirurgical inſtruments domeſtic utenſils—manuſcripts on wax—marking letters—houſehold goods, &c.

The ſtair-caſe leading to the Royal Gallery is ſo fatiguing to Invalids, that they ſhould always be carried up. The doors are opened at nine every morning, *feſtas* excepted, and cloſed at twelve; opened again at three in the afternoon, and cloſed at ſix.

The Grand-Duke interdicts his Servants at the Gallery, the Palazzo Pitti, the Muſeum of Natural Hiſtory, and the Academy of Fine Arts, from receiving gratuities; nevertheleſs, at the firſt-mentioned place a ſequin ſeems expected by the *Cuſtodi*, eſpecially from Travellers who viſit it frequently.

The Magliabechiana Library is under the ſame roof with the *Gallery*.

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the guidance of Hercules, while the Genius of War ſhews him the laurel wreath he ought to aſpire after!!!—the continence of Scipio—Antiochus quitting his Miſtreſs to go where duty calls him—Criſpus, Son of the Emperor Conſtantine, reſiſting the ſolicitations of Fauſta, his ſtep-mother—the phyſician diſcovering to Seleucus, King of Syria, that his Son was dying of a concealed paſſion for his Step-Mother—Cyrus diſmiſſing his Priſoner, Panthea, that he might not be ſeduced by her charms—Auguſtus ſhewing Cleopatra that her beauty was incapable of captivating him—Alexander receiving the Mother and Wife of Darius with humanity, but without being betrayed into faulty admiration of the latter—Maſſiniſſa ſending poiſon to the Queen of Numidia, that ſhe might avoid, by death, the diſgrace of ſwelling Scipio's triumph. While Pietro di Cortona was employed in painting the *Camera di Venere*, Ferdinand II. who

came to view the work, expreſſed great admiration of a Child drowned in tears. "See," replied the Painter, "with what facility Children are made either to laugh or weep;" and, ſo ſaying, he gave one ſtroke with his bruſh, and the Child appeared to be laughing, till, with another ſtroke he reſtored the countenance to its original form.

Ceiling of the Camera d' Apollo. A Youth, who again repreſents Coſmo I. inſpired with poetic fire, and Apollo ſhewing him the celeſtial globe, that he may ſing of its wonders—Cæſar attending to inſtructive books as he walks, that he may not waſte time—Auguſtus, after having ſhut the temple of Janus, cheriſhing the Muſes, and liſtening to Virgil's Eneid—Alexander preparing to march, and taking with him a ſheet of the Iliad—the Emperor Juſtinian and his Counſellors forming a code of laws.

Ceiling of the Camera di Marte. Coſmo I. under the form of a young Warrior, leaping out

out of a boat, and combating with his lance, while Mars aſſiſts him, by darting lightning at his Enemies—Caſtor and Pollux carrying the ſpoils of the Vanquiſhed to Hercules, who makes them into a trophy—captives loaded with chains, ſupplicating the Goddeſs of Victory—Peace, with the olive in her hand, giving them comfort, while Abundance revives, and ſcatters bleſſings among the conquered People!!!

Ceiling of the Camera di Giove. Jupiter receiving a young Hero, who ſtill repreſents Coſmo I. and is conducted to Olympus by Hercules and Fortune, in order to receive a crown of immortality. A Genius holds his hand before the Hero's eyes to prevent their being dazzled by the ſplendor of the Thunderer, while another Genius preſents the young Man's armour, perforated with javelins, to the Goddeſs of Victory, who engraves his name upon a ſhield: ſhe is ſuppoſed to have juſt begun, and only written

the initial letter of the word, "Medicis." The freſcos, in form of a fan, repreſent the bleſſings of peace, namely, Minerva planting an olive-tree—Mars mounted on Pegaſus—Caſtor and Pollux leading their horſes coupled together—Vulcan repoſing in his forge—Diana ſleeping after the chace—Apollo, God of Arts, and Mercury, God of Commerce and Wealth, appear among the emblems of Peace, while the General of the Vanquiſhed is repreſented as making ineffectual efforts to ſnap his chains, in which attempt he is aided by Diſcord, who carries in her hand a torch to relume the flames of war.

Ceiling of the Stanza di Ercole. Hercules on the funeral pile, above which is the apotheoſis of that Hero, whom Mars and Prudence conduct to Olympus, where he receives a crown of immortality.

Rooms on the ground-floor. Several paintings, among which are eight in imitation of

of *baſſi-rilievi*, by Giovanni da San-Giovanni; and ten others by the ſame Painter, Cecco Bravo, Ottavio Vannini, and Franceſco Furino, repreſenting the revival of the arts and ſciences by Lorenzo *il Magnifico*.*

The

* The Royal Apartments are ſplendidly adorned with gilding, beautiful tables of Florentine moſaic-work, and *ſcagliuola*, ſuperb ſmall ſilver ſtatues, and ſome of the moſt celebrated pictures in the world, namely, three landſcapes, a battle-piece, the conſpiracy of Cataline, and the portrait of a Poet, all by Salvator Roſa—the demon of war forcing Mars from the arms of Venus, by Rubens!!!—two landſcapes and a Holy Family, by the ſame—St. Mark, by Fra. Bartolommeo—Philip II. of Spain, by Titian—portrait of Cardinal Ippolito de' Medici, by Titian—Titian's Miſtreſs, by himſelf—our Saviour in the garden, by Carlo Dolci—Leo X. with the two Cardinals, Giulio de' Medici (afterwards Clement VII.) and Luigi di Roſſi, by Raffaelle!!!—the Madonna *della ſeggiola*, by the ſame!!!!—Rubens, his brother, and two Philoſophers, by Rubens!!! a Holy Family, by Andrea del Sarto—our Saviour and other figures, by Cigoli!—Paul III. by Titian—the annunciation, by Andrea del Sarto—Cardinal Bentivoglio, by Vandyck!!!—a Holy Family, in Raffaelle's ſecond manner—a dead Chriſt, with St. John the Evangeliſt, Joſeph of Arimathea, Mary Magdalene, &c. by

The Giardino di Boboli is very large, and contains ſeveral pieces of ſculpture, the moſt remarkable of which are, the Fountain at the end of the great walk, decorated with a coloſſal Neptune ſtanding on a granite baſon, above twenty feet in diameter, with the Ganges, Nile, and Euphrates beneath, all by Giovanni di Bologna—Neptune in bronze, ſurrounded with Sea-Monſters, by Lorenzi,

Pietro, Perugino—a Holy Family, by Titian—Giulio II. by the ſame—a drawing of the Fates, by Buonarroti!!!—a Sibyl, by Titian—Charity, by Guido—a Madonna and Child, by Raffaelle—God the Father, by the ſame—the Madonna, our Saviour, and ſeveral other figures, by the ſame—a portrait, by Rembrandt!!!—Apollo and the Muſes, by Giulio Romano!!!—Cleopatra, by Guido—an infant Jeſus ſleeping, by Carlo Dolci!—Calvin, Luther, and Catherine, by Giorgione da Caſtel Franco—and the apparition of our Saviour, by Bartolommeo.

The apartments in which the Grand-Duke receives Company are ſplendid and comfortable.

A *ſcudo* is frequently accepted, though ſometimes refuſed, by the Perſon who attends Travellers round the Palazzo Pitti. The uſual hours of admittance are from ten till twelve in the morning, and from three till ſix in the evening.

and

and four unfiniſhed ſtatues in a grotto, by Buonarroti. This garden is always open to the Public.

The Muſeo d'Iſtoria Naturale, collected by the late Grand-Duke, Leopoldo, is ſaid to be the fineſt Muſeum in the world, with reſpect to the anatomical preparations in wax and wood, the petrefactions and minerals, and the thick-leafed, milky, and ſpongy plants, which cannot be preſerved in the common way, and are therefore beautifully repreſented in wax, to complete the botanical part of this princely collection. Cav. Felice Fontana is the Director of the Muſeum, and all the anatomical preparations in wax and wood have been, and ſtill are, executed under his orders, except the famous repreſentation of the Plague, which was done in the times of the Medici, and is ſo painfully fine, that few People can bear to examine it. This maſterly performance owes its preſent place to Sig. Giovanni Fabbroni,

FABBRONI, a Gentleman whoſe brilliant genius and extenſive knowledge have not only contributed largely to the improvement of the Muſeum, but likewiſe to that of arts and ſciences in general.

Below ſtairs are a Laboratory and divers productions of Tuſcany. *On the firſt floor*, two rooms filled with large quadrupeds, fiſhes, and birds; a library; rooms deſtined to mechanics, hydraulics, electricity, and mathematics, together with a botanical garden;—*and on the ſecond floor*, near twenty rooms, containing the repreſentation of the Plague, and the anatomical preparations, all of which may be avoided by Perſons who do not like to ſee them. *In another range of apartments, on the ſame floor*, are birds, fiſhes, reptiles, inſects, ſhells, foſſils, minerals, wax-plants, &c.

The Obſervatory makes part of the Muſeum, and contains good inſtruments.

This Muſeum is open to public inſpection every

every day, *feſtas* excepted, from eight in the morning till twelve, and again from three till ſix.

Santa Maria del Fiore, or the *Duomo,* was begun about the year 1294 by Arnolfo, and completed about the year 1445 by Filippo di Ser Brunelleſco; the Lanthorn, deſigned by the laſt named Architect, is of ſolid marble, finely carved. The outward walls of the church are incruſted with black and white poliſhed marble, the pavement is marble, and the baluſtrades and pillars which ſurround the *Tribuna* were deſigned by Buonarrotti, and adorned with *baſſi-rilievi* by Bandinelli and Giovanni del Opera. Towards Via de' Servi, over a door of curious workmanſhip, is an annunciation in moſaic, called by the ancients *lithoſtratum,* and done by Ghirlandajo; and another piece of the ſame kind, by Gaddo Gaddi, is placed within-ſide of the church, above the great door. Over the ſouthern door is a group of

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the Madonna and our Saviour between two Angels, by Giovanni, Piſano. The cupola was done by Brunelleſco, who has gained immortal honour by the performance; it was painted by F. Zuccheri and Vaſari. At the upper end of the choir is an ancient crucifix, by Benedetto da Majano, and behind the high-altar a marble *Pietà*, ſaid to have been the laſt work of Buonarroti, which death prevented him from completing. This Cathedral contains portraits, ſtatues, and monuments of celebrated characters of the Florentine Republic. On the right-hand, near the great door, is a marble buſt of Brunelleſco; next to this is a buſt of Giotto; further on are Pier Farneſe, General of the Florentines, and Marſilio Ficino, the Reviver of the Platonic philoſophy, a Man as remarkable for his learning as for the lowneſs of his ſtature. Near the door leading to Via de' Servi is an antique portrait of Dante, the Father of Italian poetry, whoſe tomb,

tomb, however, is at Ravenna, where he died in exile. This portrait is by Andrea Orgagna; and ſo highly do the Florentines venerate the memory of Dante, that the place where he often uſed to ſit in the Piazza del Duomo is carefully diſtinguiſhed by a white ſtone. Near to this Poet is a picture of Giovanni Acuto, the Piſan General, and another of Niccolo da Tolentino; and under the firſt-named picture is an inſcription which ſays, Acuto was a Britiſh Knight. In the Chapel of S. Zenobi is a bronze *Ciborio*, by Ghiberti, and the door of the Sacriſty is by Luca della Robbia.

The Campanile, a quadrangular Tower, of red, white, and black marble, deſigned by Giotto, and begun in 1334, is deemed the moſt beautiful edifice of its kind in Italy. The four Statues on the ſide neareſt to the Baptiſtery are by Donatello, and one of theſe (called by its Author his *Zuccone* or Bald-pate) he preferred to all his other works,

works, partly from the beauty of the ſculpture, and partly becauſe it reſembled one of his friends. The other ſtatues are by Niccolo, Aretino, Andrea, Piſano, Giottino, and Luca della Robbia.

S. Giovanni, or the Baptiſtery, ſuppoſed to have been originally a temple of Mars, is of an octangular form, with a roof ſomewhat like that of the Pantheon. The exterior walls are incruſted with poliſhed marble, and the two bronze doors, done by Ghiberti, after the deſigns of Arnolfo, and formerly gilt, are ſo peculiarly beautiful, that Buonarroti uſed to ſay, they deſerved to have been the gates of Paradiſe. The other door was executed by Andrea, Piſano, after the deſign of Giotto. The foliage and feſtoons round the firſt-named doors are by Ghiberti's Son, Bonacorſa: the *baſſi-rilievi* repreſent Scriptural hiſtories. Without-ſide of the Baptiſtery is a celebrated group in bronze, by F. Ruſtici, repreſenting John the Baptiſt with a Scribe

and

and a Phariſee. The two porphyry columns on the ſides of the principal entrance were preſented by the Piſans to the Florentines, in conſequence of the latter having guarded Piſa while its Inhabitants were engaged in ſubduing Majorca and Minorca; and the pendant chains ſeen here, and in other parts of the City, are trophies won by the Florentines when they conquered the ancient Porto Piſano. The interior part of the Baptiſtery is adorned with ſixteen immenſe granite columns, which ſupport a gallery; and between theſe columns are ſtatues repreſenting the twelve Apoſtles, the law of nature, and the written law, all by Ammannati, except St. Simon, which, in conſequence of the original ſtatue being broke, has been replaced by Spinnazzi. The high-altar is adorned with a ſtatue of St. John Baptiſt in the act of being tranſported to Heaven by Angels, and this group and the pulpit are by Ticciati. On the ceiling are moſaics

by

by Apollonius (a Grecian Artiſt), Andrea Teffi, Gaddo Gaddi, &c. The pavement is chiefly ancient moſaic, and in one part repreſents the ſun with the twelve ſigns of the zodiac. In ancient moſaic, likewiſe, is the following inſcription, which may be read either backwards or forwards: "*En giro torte Sol ciclos et rotor igne:*" Phœbus drives on oblique his fiery car.

The Church of S. Lorenzo, built at the expence of a Lady named Juliana, who lived in the reign of the Emperor Theodoſius, conſecrated in 392, and rebuilt in 1425, by Brunelleſco, contains two Pulpits adorned with bronze *baſſi-rilievi,* by Donatello—a picture repreſenting the marriage of the Madonna, by Roſſo—the Chapel de' Principi, deſigned by Buonarroti, and adorned with the tomb of Giuliano de' Medici, Duke of Nemours, and Brother to Leo X., on which tomb is a ſtatue of the Duke, together with a recumbent figure of Day, and another of Night,

Night, all by Buonarroti—the tomb of Lorenzo de' Medici, Duke of Urbino, ornamented with a ſtatue of the Duke, together with a recumbent figure of Twilight, and another of Daybreak, all by Buonarroti—and here likewiſe is a Madonna and Child, by the ſame great Maſter. The high-altar of the Church, done by command of the late Grand-Duke, and deſigned for the Chapel of Medicis, is beautiful Florentine-work, and over it is a crucifix by Giovanni di Bologna—a Madonna, by Buonarroti—and a St. John, by one of his Scholars. The old Sacriſty was built by Brunelleſco, and contains a buſt of Leonardo, by Donatello—and a porphyry tomb with bronze ornaments, made to contain the bones of Pietro and Giovanni, Sons of Coſmo Pater Patriæ, by Verrocchio.

Adjoining to the Church of S. Lorenzo is the *Mediceo-Laurenziana Library*, embelliſhed with architectural ornaments by Buonarroti,

narroti, and particularly rich in ancient manuſcripts.

The Chapel de' Medici, likewiſe adjoining to the Church of S. Lorenzo, was begun in 1604, by Ferdinand I., after his own deſign. Three hundred Workmen were, for a conſiderable period, employed upon this building; but latterly the number has been leſſened, ſo that it is not yet half completed; and we have already ſeen the ducal Family of Medicis extinct, nay, perhaps may ſee the Dukedom itſelf annihilated, ere the finiſhing ſtroke be given to this Mauſoleum of its Princes. The building is octangular, and the walls beautifully incruſted with almoſt every kind of precious marble. Six ſides of the octagon are embelliſhed with ſarcophagi of Egyptian and oriental granite, made after the deſigns of Buonarroti, and two of them enriched with cuſhions of red jaſper, which bear a regal crown of great value. Here, likewiſe, are two ſtatues in bronze, one of which

which is by Giovanni di Bologna. The ſarcophagi are mere ornaments, the bodies of the Princes being placed perpendicularly under them in a ſubterranean repoſitory.

The Church of S. Marco, belonging to the Padri Domenicani, contains a picture of the Madonna, our Saviour, and Saints, by Fra. Bartolommeo—a recumbent Saint in bronze, by Giovanni di Bologna—the fall of manna, by Paſſignano—the Chapel of S. Antonino, adorned with fine ſculpture, after the deſigns of Giovanni di Bologna, and likewiſe embelliſhed with a picture, by Naldini, repreſenting the converſion of St. Matthew—and juſt without the Chapel, over the arch, S. Antonio in marble, executed by Giovanni di Bologna himſelf. In this Church are buried two celebrated Men, Angelo Poliziano, and Giovanni Pico della Mirandola, both highly famed for their learning; and the latter was not only ſtyled, *the Phœnix of*

the Sciences, but called by Scaliger, "*A Prodigy, a Man without a fault.* They both died in 1494.

The Convent, to which the Church of S. Marco belongs, contains freſcos by Poccetti, together with many rare and valuable manuſcripts. In the Garden is a Chapel painted by Poccetti, and near it the *Spezieria*, famous for the beſt eſſences at Florence.

The reale Accademia delle belle Arti, founded by the late Grand-Duke, Leopoldo, is open to public inſpection at the ſame hours with the Gallery, and highly merits notice, not only on account of the liberality of the inſtitution, which gives all poſſible encouragement to riſing Genius, but likewiſe as it contains excellent caſts of the Baptiſtery-doors, and moſt of the fine ſtatues yet diſcovered in Italy. Here is a noble Apartment fitted up with drawings, &c. for the uſe of very young Painters—another noble Apartment, containing every neceſſary accommodation for

thoſe

thoſe who are further advanced—a Gallery, containing paintings and ſketches by celebrated Maſters, among which is a curious old picture, by B. G. Angelico—and a painting, in another apartment, by Giovanni di San-Giovanni, of the repoſe in Egypt. This Academy likewiſe contains ſchools for architecture, practical mechanics, &c. and here alſo the Florentine-work is made.

Not far from hence are *Cloiſters*, which formerly belonged to the ſuppreſſed Company of S. Giovanni Batiſta, but are now in cuſtody of the Academy, where the key is always kept. Theſe Cloiſters, commonly called *L'Oratorio dello Scalza*, contain *tempera*-paintings of the life of St. John Baptiſt, all by Andrea del Sarto, except two, which are by Francabigio. At the entrance of the Court are figures repreſenting Faith and Hope, and on the ſides of the oppoſite door Charity and Juſtice, all by Andrea—the hiſtory of St. John commences with

Zaccarius becoming dumb on account of his incredulity—II. Painting, Mary viſiting Elizabeth—III. Elizabeth brought to bed—IV. Zaccarius bleſſing St. John, who departs for the deſert, by Francabigio—V. St. John meeting our Saviour as the latter returns from Egypt, by Francabigio—VI. The baptiſm of our Saviour, by St. John—VII. St. John preaching in the deſart—VIII. The converted Jews receiving baptiſm—IX. St. John carried before Herod—X. Herod's ſupper and dance—XI. The beheading of St. John.—XII. Herodius's Daughter bringing in the head. It is recorded that Andrea del Sarto received for theſe freſcos only twenty livres each, though many of them are exquiſitely fine!!!

The Church of the Annunziata is famous for a freſco-painting of the annunciation, done by a certain Bartolommeo, who being, it is ſaid, at a loſs how to make the countenance of the Madonna properly ſeraphic,

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fell aſleep while pondering over his work; and, on waking, found it executed in a ſtyle he was unable to equal, upon which he inſtantly exclaimed, "A miracle, a miracle!" and his countrymen were too fond of miracles not to believe him, although the Madonna's face is by no means ſo exquiſitely painted, as to be attributed to a heavenly Artiſt.

The Corridor leading to the Church is decorated with *tempera*-paintings, namely—a nativity, by Baldovinetti—S. Filippo Benizzi induced to embrace the monaſtic life in conſequence of a viſion, by Roſſelli—S. Filippo covering a naked Leper with his own ſhirt, by Andrea del Sarto; and near this picture is the buſt of Andrea—the next painting repreſents S. Filippi travelling towards Modena, and reviled by young Men who are ſitting under a tree, which being ſtruck by lightning, two of the Revilers are killed; this is by Andrea, as are—S. Filippo

delivering a young Perſon from an evil Spirit —a dead Child reſtored to life by touching the garment which covers the corpſe of S. Filippo—Women and Children kneeling round a Friar who is adorned with relicks of S. Filippo's clothes—and ſeven *lunettes* on the other ſide of the Corridor. The marriage of the Madonna is by Francabigio—the viſit of Mary to Elizabeth, by Pontormo—and the aſſumption, by Roſſi. *The Church of the Annunziata* is loaded with ornaments; it contains, in the middle of the ceiling, an aſſumption, by Volterra, who likewiſe painted the cupola of the *tribuna*—in the chapel which encloſes the miraculous picture is an altar adorned with ſilver *baſſi rilievi*, before it are two ſilver candleſticks about ſix feet high, and over it two large ſilver ſtatues of Angels. The *Ciborio* is beautifully worked and adorned with a fine head of our Saviour, by Andrea del Sarto—two large pictures ſupport a ſilver cornice, from which hangs a curtain

curtain of the ſame metal, and under this is the miraculous picture, illuminated by upwards of forty large ſilver lamps and chandeliers. The pavement is porphyry and Egyptian granite; and adjoining to the Chapel is an Oratory, the walls of which are moſaic, and compoſed of agate, jaſper, and other precious ſtones. The ceiling and *lunettes* of the Chapel del Crociſiſſi are by Volterrano. The ceiling of the great *tribuna* is by Poccetti; and behind the high-altar is a Chapel decorated after the deſigns and at the expence of Giovanni di Bologna, who was buried in it. This Chapel contains a crucifix and *baſſi-rilievi* in bronze, executed by Giovanni for the Grand-Duke, who thought they could not be more properly appropriated than in adorning the tomb of their Author. The *cupoletta* is by Poccetti. *In a Corridor on the left ſide of the Church* is the Madonna del Sacco!!! deemed the maſterpiece of Andrea del Sarto, and at which

Buonarroti

Buonarroti and Titian are ſaid to have gazed unceaſingly. It is recorded that the Painter of this beautiful freſco did it for a ſack of corn in time of famine. The other paintings in this cloiſter are by eminent Maſters; and thoſe in the Corridor, which contains the Madonna del Sacco, were done by Poccetti, who has repreſented the moſt remarkable actions of the ſix Founders of the Convent. Another Corridor contains, Manetto preaching before S. Lodovico, King of France —and Innocent IV. making his Nephew Protector of the order of Servites, both by Roſſelli; and the Madonna in a car, by Salimbeni. Another Corridor contains Alexander IV. giving Religion power to erect monaſtries for the whole world, by Roſſelli —Buonfigliuolo reſigning the government of the church to Buonagiunta, by Poccetti— three more paintings, by Salimbeni—and on the ceiling ſmall portraits of illuſtrious Servites. The Refectory is adorned with a freſco,

freſco, by Santi di Tito: and on the top of the ſtairs leading to the Noviziato, is a *pietà* by Andrea del Sarto, deemed one of his beſt works. This great Painter lies buried in the open veſtibule before the church. In the centre of the Piazza della Nunziata is an equeſtrian ſtatue of Ferdinand I. by Giovanni di Bologna.

The Church of Sa. Maria Maddalena de' Pazzi particularly deſerves notice on account of the Neri-Chapel, ſituated on the right ſide of the Court leading to the Church, and ſaid to contain in its *Cupoletta,* the maſterpiece of Poccetti repreſenting the manſions of the Bleſſed!!! The Capella-maggiore belonging to the Church is magnificent, being incruſted with marble, and adorned with twelve columns of Sicilian jaſper. Here reſt the bones of Santa Maria Maddalena de' Pazzi, ſurrounded by *baſſi-rilievi,* expreſſing the moſt memorable action of her life, and four marble ſtatues, repreſenting her moſt conſpicuous

conſpicuous virtues, namely, Piety, Sweetneſs, Penitence, and Religion—the curtain of the organ, done by G. B. Cipriani, (who has left no other work in Florence,) repreſents Sa. Maria receiving the communion from the hand of our Saviour—and Chriſt in the garden is by Santi di Tito—the Chapter-room, and Refectory of the Convent to which this Church belongs, are embelliſhed with paintings by Perugino, Raffaellino del Garbo, and other celebrated Maſters.

The Church of Santo Croce, built about the year 1294 by Arnolfo, and afterwards repaired by Vaſari, contains the tomb of Buonarroti, who was born at Chiuſi, near Arezzo, in 1474, and died at Rome in 1563; but the Grand-Duke of Tuſcany, jealous that Rome ſhould have the honour of providing a grave for this great and good Man, ordered his body to be removed from thence and buried in the Church of Santa Croce. The Family of Buonarroti was noble, and Michael

chael Angelo's Parents were very averſe to his becoming an Artiſt, which they deemed derogatory to nobility. Michael Angelo, however, by unceaſing importunities, at length prevailed upon them to let him follow his natural genius. Sculpture, Painting, and Architecture, are repreſented in mournful attitudes, ſitting beneath the tomb of their Favourite, whoſe buſt reſts upon a Sarcophagus; and a ſmall painting (done by Michael Angelo) is introduced among the ornaments at the top of the monument. The ſtatue of Sculpture, by Cioli, is ill done; Architecture, by Giovanni dell' Opera, is more happily executed; and Painting, by G. Batiſta del Cavaliere, better ſtill; the buſt of Buonarroti is by the laſt-named Artiſt. Here, likewiſe, is the tomb of Pietro Micheli, called by Linnæus, "The lynx of botany"—and that of Machiavelli, erected 266 years after his death, at the expence of the Literati. In the Cavalcanti-Chapel is

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an annunciation, by Donatello, which eſtabliſhed his fame as a Sculptor; and near it the tomb of Leonardi Bruni, Aretino, the Hiſtorian, on which is a Latin inſcription that may be thus rendered—"Since Leonard died, Hiſtory mourns, Eloquence is mute, and it is ſaid, that neither the Greek nor Latin Muſes can refrain from tears." In the Barberini-Chapel is a picture of S. Franceſco receiving the *ſtimmate*,* by Naldini—in the Baroncelli-Chapel antique paintings on the walls, by Taddeo Gaddi; and over the altar a picture repreſenting the coronation of the Madonna, Paradiſe, Saints and Angels, by Giotto: and on the preſſes in the Sacriſty are twenty-ſix paintings, by the laſt-named Maſter, half of which repreſent the life of our Saviour, and the other half that of S. Franceſco!!! the altar-piece, and all the paintings on the walls, are by Taddeo Gaddi.

* The wounds received by our Saviour upon the croſs, and miraculouſly imparted to the Saint.

The

The Riccardi-Chapel contains picture of a S. Lorenzo giving alms, by Paſſignano—Sa. Elena, by Biliverti—S. Franceſco, by Roſſelli—and freſcos repreſenting the life of St. Andrew, together with other freſcos upon the ceiling, by Giovanni di S. Giovanni. In the Chapel of S. Franceſco is a picture of that Saint, by Cimabue; but the moſt ſtriking thing in this Church is the Chapel de' Niccolini, incruſted with Carrara-marble. The ſtatues of Moſes and Aaron are by Francavilla! and thoſe repreſenting Virginity, Prudence, and Humility, are attributed to the ſame Artiſt, though, judging from their inferiority to the others, it ſeems improbable. The freſcos in the Cupola, and the four Sibyls, are by Volterrano!!!—the next altar is adorned with a famous crucifix, by Donatello; beyond which is the martyrdom of S. Lorenzo, by Ligozzi, and a dead Chriſt, by Cigoli. The Chapel della Concezione was painted by Giotto; and next to it is the aſcenſion,

cenſion, by Stradano; beyond which ſtands the monument of the great and deeply injured Galileo, erected by order of Viviani his Scholar: the buſt of Galileo is by G. B. Foggini. It is ſaid that Galileo was at firſt interred in the Piazza Sa. Croce (which is unconſecrated ground), becauſe he lay under ſuſpicion of hereſy on account of his philoſophical diſcoveries; nay, it is even aſſerted that the family of Nelli (Viviani's Executors) found ſome difficulty in obtaining leave to remove his bones into the church almoſt a century after his deceaſe, and part of his works are ſtill proſcribed.

The ſpacious Convent of Sa. Croce contains paintings by Cimabue and Giotto.

The Church of Orſanmichele is eſteemed for its architecture, and was built by Giotto and Taddeo Gaddi, as the market for grain. Without-ſide are ſeveral pieces of ſculpture, namely, Saints Matthew, Stephen, and John Baptiſt, by Ghiberti—St. John the Evangeliſt,

geliſt, by Baccio da Montelupo—Saints Peter, Mark, and George, by Donatello (and the laſt is deemed particularly fine)—Saint Philip, Saint Eligio, and four Saints in one group, by Nanni d'Antonio—Saint Thomas, by Andrea Verrocchio—St. Luke in bronze, by Giovanni di Bologna! and another Saint Luke, by Mino da Fieſole. The inſide of the church contains ſculpture by the Revivers of the art.

The Church of Santa Maria Novella, commenced in 1279, by two Dominican Monks, was ſo much admired by Buonarroti, that he uſed to call it, his *Spoſa*. Over the middle door within-ſide is a crucifix, by Giotto; and among the paintings are the martyrdom of Sa. Catherina, by Bugiardini, ſeveral of the figures in which were deſigned by Buonarroti—and the Madonna, by Cimabue, ſuppoſed to have been the firſt work he ever did in Florence. In the choir behind the high-altar are ſeven paintings repreſenting the life

of the Madonna, and ſeven repreſenting that of St. John Baptiſt, all by Ghirlandajo! they contain portraits of the Painter himſelf, and of ſeveral of his moſt illuſtrious Contemporaries, among whom are Pietro, Giovanni, and Lorenzo de' Medici. The paintings before the altar are likewiſe by Ghirlandajo. The adjacent Chapel contains a crucifix, done by Brunelleſco for the famous Counteſs who lived with Donatello. Another Chapel is painted by Andrea and Bernardo Orcagna, who have repreſented Hell in one part, and Heaven in another—the paintings over the door of the *Campanile* are by Buffalmacco. Without-ſide of the Church, over the great-door, is the proceſſion of *Corpus Domini*, painted by Giocchi, in 1616. *The adjoining Convent* contains ſeveral valuable freſcos by old Maſters, and, in the Spaniſh Chapel, are portraits of Cimabue, Simone Memmi, and the celebrated Laura.

The Church of S. Spirito, built by Brunelleſco,

leſco, is, in point of architecture, the fineſt at Florence, and contains a famous copy of Buonarroti's *Pietà*, in St. Peter's, at Rome; and another, equally famous, of our Saviour bearing his croſs (likewiſe at Rome); the former by Nanni di Baccio Bigio, the latter by Landini. The high-altar, inlaid with precious marbles, was erected by the Michelozzi-Family, at the expence of an hundred-thouſand ſcudi, and is one of the moſt beautiful things at Florence.

The Church of Il Carmine, begun in 1268, was nearly deſtroyed by fire, and in conſequence of that accident repaired about thirty years ſince. The ceiling and cupola were painted by Stagi and Romei*—the picture of Tobias receiving his ſight is by Ganbac-

* Subjects—the moſt renowned Characters of the Old and New Teſtament—the Prophet Elias carried up to Heaven in a chariot of fire—the Madonna putting the veil upon Sa. Maria Maddalena de' Pazzi—the bleſſed Angelo Mazzhingi in glory—and the aſcenſion of our Saviour into Heaven.

ciani—and our Saviour on the croſs, with three female figures, by Vaſari. The Chapel della S. S. Vergine del Carmine, was painted by Maſolino da Panicale, and Maſaccio, his Diſciple, the latter of whom is ſuppoſed to have been the firſt perſon who adopted the preſent improved ſtyle of painting; but, dying young, his work was finiſhed by Filippo Lippi; and ſo great is the merit of this Chapel, that Leonardo da Vinci, Bartolommeo, Andrea del Sarto, Buonarroti, and Raffaelle, are ſaid to have made it their chief ſtudy: the paintings repreſent the life of St. Peter. The organ is one of the beſt in Florence; and on its curtain is the Madonna and Saints, by Romei. But the moſt ſtriking thing here is the Corſini-Chapel, magnificently incruſted with precious marbles, and adorned with an *alto-rilievo*, repreſenting S. Andrea Corſini, (who from a Monk became Biſhop of Fieſole,) aſcending into Heaven; this is by G. B. Foggini, and

over

over it is God the Father in glory, by Marcellini—the ſarcophagus in which the bones of the Saint are depoſited, is adorned with ſilver *baſſi-rilievi*, and on the ſides of the Chapel are two marble *alti-rilievi*, by Foggini, one repreſenting the Saint reading his firſt maſs, and the Madonna appearing, and ſaying, "Thou art my Servant, I have choſen thee, and in thee will I be glorified;" the other repreſenting his deſcent from Heaven to aſſiſt the Florentines in the battle of Anghiari!! The cupola was painted by Luca Giordano. In the Chapel della Communio is a Cupola by Romei, repreſenting Melchiſedeck offering ſacrifice for Abraham's victory. *The Convent to which this Church belongs* contains freſcos by Procetti, &c.

The Gerini-Palace, in Via del Cocomero, contains a charming collection of pictures, among which are two inſides of churches, by Petterneff!—two landſcapes, by Salvator Roſa!!!—a Prometheus, by the ſame Maſ-

ter; and St. Andrew kneeling before his croſs, by Carlo Dolci!!—all of which are particularly celebrated.* It is neceſſary to chooſe a light day for ſeeing this Palace, moſt of the rooms being very dark.

The Riccardi-Palace, which once belonged to the Medici-Family, is a fine building; the Gallery contains a ceiling beautifully painted by Luca Giordano!—the ceiling of the Library is by the ſame Maſter, and the collection of books and manuſcripts one of the moſt valuable at Florence.

The Corſini-Palace is adorned with ſome good paintings.

The Houſe of Buonarroti, in Via Ghibellina, is intereſting from having been the reſidence of ſo great a Man, and likewiſe from containing ſome remains of his works.

The Strozzi-Palace is a fine piece of Tuſcan architecture; and in *the Ugucciori-Palace,*

* This Collection, when I quitted Florence was ſaid to be upon ſale.

lace, built by Buonarroti, is a painting of the paſſage of the Iſraelites through the Red Sea, by Perino del Vaga!

The great Hoſpital, near the Porta San-Gallo, called *Spedale di Bonifazio*, which receives the aged and crippled Poor, Lunatics, and Perſons afflicted with chronic diſorders, is ſpacious, clean, and airy. The Sick and Aged appear to be comfortably lodged and well attended, but the funds belonging to this uſeful charity are not ſufficiently ample to ſupply convaleſcent Patients with a proper quantity of nouriſhment. Detached from the reſt of the building are excellent apartments for Lunatics; ſomewhat leſs care, however, ſeems to be taken of theſe unhappy Creatures than of others.

The noble Hoſpital of Santa Maria Nuova is ſaid to contain above a thouſand beds, and the Patients are extremely well attended.

The Spedale degl' Innocenti uſually con-

tains 3000 Children, who have not, however, a ſufficient number of Nurſes; and the cuſtom of binding up every new-born Infant in ſwaddling clothes frequently diſtorts the limbs, and ſometimes produces mortification and death.

The Column of Saravezza marble, in Via Romana, was erected by Coſmo I. in memory of the battle of Marciano; and *the granite Pillar,* near Ponte S. Trinita, was taken from Antoninus's Baths at Rome, and erected at Florence by Coſmo I. in memory of the conqueſt of Siena. There is a figure of Juſtice on its ſummit, which gave riſe to the following proverb: "Juſtice at Florence is too high to be reached."

The bronze wild Boar, near the Portico, or Exchange, is a copy by P. Tacca of the famous antique in the Royal Gallery.

There are ſeveral Theatres at Florence, and the Opera-houſe, called the *Pergola,* is a beautiful edifice, remarkably well ſecured from

from fire, and painted with peculiar elegance.

Over the Porta San-Gallo is a *tempera*-painting by Ghirlandajo; and juſt beyond the gate a *magnificent triumphal Arch*, erected in honour of the Emperor Francis I. when Grand-Duke of Tuſcany.

Without-ſide of a houſe near the Porta Romana is a ſingular freſco, by Giovanni di San-Giovanni, repreſenting the city of Florence under the form of a Woman clothed in royal robes, and the other cities of Tuſcany as Females paying homage to their Queen.*

The

* The Group which uſed to ſtand over a fountain near the Ponte Vecchio, and which bore the appellation of Ajax, Son of Talamon, ſelf-murdered, and ſupported by a Soldier, has been lately taken down to be repaired, and placed in the Royal Gallery, while the group of Hercules killing the Centaur, by Giovanni di Bologna, is intended to occupy the place of the firſt-named group, which, on being removed from the advantageous ſituation where the wiſdom of the Medici

The river Arno divides Florence into two unequal parts, which are united by four bridges; and that called Ponte Sa. Trinita, built by Ammannati, is deemed remarkably elegant.

All the Tuſcan Cities are excellently paved and very clean. Florence is particularly famed for its beautiful moſaic work, but the woollen manufactory, once ſo flouriſhing, is now fallen into decay. The Brothers Piſani, in the Prato, have a *Studio* well worth notice, where all the fineſt pieces of ancient ſculpture are copied in alabaſter, and the merit of the vaſes is ſaid to be eſpecially great.

In this country is found a ſort of marble which ſplits almoſt like ſlate, and when poliſhed the variations of its yellow and brown

Medici-Family had placed it, turns out much inferior in point of merit to what Sculptors ſuppoſed, great part being modern, and the reſt in many reſpects faulty; neither does it repreſent Ajax, but a common Soldier going to inter his dead Comrade.

veins

veins repreſent trees, landſcapes, and ruins of old walls and caſtles. Several natural petrefactions are likewiſe found in this neighbourhood.

A long reſidence at Florence is deemed injurious to the ſight, owing, perhaps, to that glare which proceeds from the reflexion of the ſun upon white houſes, and alſo to the fogs which prevail in winter.

This city boaſts the honour of having given education to Dante, Boccaccio, Petrarch, Corilla, (the great *Improviſatrice*, who was crowned at Rome) Americo Veſpucci, (whoſe voyages to, and diſcoveries in, the new world, obtained him the honour of calling America by his own name) Machiavelli, Galileo, Buonarroti, and a greater number of diſtinguiſhed Artiſts than any other place in Europe. The Accademia della Cruſca, which has for a length of years been eſtabliſhed at Florence, is too well known to need deſcription; and this Academy is now united

united with two others, namely, the Fiorentina, and the Apatiſti, under the name of *Reale Accademia Fiorentina.*

The beſt *Hotels* at Florence are SHNEIDERFF'S, PIO'S, and VANINI'S. The water which ſupplies the city is unwholeſome, that which comes from Fieſole excepted, namely, the fountains of the Piazza Sa. Croce and the Palazzo Pitti. Travellers, therefore, ſhould have their water fetched daily from one of theſe fountains. It is remarkable, however, that all the Florence water, when analized, appears wholeſome; and, conſequently, it ſeems probable, that the noxious quality may proceed from copper vaſes, in which it is drawn and uſually ſuffered to ſtand; though it is eaſy to meet with large glaſs bottles, ſecured by a caſe of reeds, for the purpoſe of holding water.

I will now cloſe my letter with a liſt of the preceding churches, palaces, &c. as they lie near each other.

Duomo

Duomo—Campanile—Battiſterio di S. Giovanni—Palazzo Riccardi—S. Marco—Reale Accademia—L'Oratorio dello Scalzo—Spedale di Bonifazio—Porta S. Gallo—Arco Trionfale—Statua di Ferdinando I.*—alla Piazza del Annunziata—Spedale degli Innocenti—Chieſa del Annunziata—Sa. Maria Mad. de' Pazzi—Sa. Croce—Abitazione di Buonarroti—Sa. Maria Nuova col ſuo Spedale—S. Lorenzo—Liberia Mediceo Laurenziana—Cappella Reale—Baſſo di S. Lorenzo—Sa. Maria Novella—Palazzo Corſini—Palazzo Strozzi—Colonna di Granito alla Piazza di S. Trinità—Ponte della Trinità—Galleria ducale—Palazzo Vecchio—Loggia—Fontana—Statua di Coſmo* I. *—Palozzo Uguccioni—Chieſa d'or—San-Michele—Palazzo Pitti—Giardino di Boboli—S. Spirito—Il Carmine—Porta Romana.*

LETTER

LETTER XIV.

Florence, March 1798.

I CANNOT close my account of this City without mentioning the ceremonies of the *Festa* of S. Giovanni; on the vigil of which is the *Corsa dei Cocchi*, or Chariot-race, (probably an epitome of the ancient Etruscan games). This spectacle is exhibited in the Piazza of Sa. Maria Novella. At the upper and lower end of the Piazza are obelisks, to each of which is fastened a cord, whose centre is held up by six poles, supported by Men clothed in ancient habits. Round the Piazza, in an amphitheatrical form, are scaffoldings, ornamented with rough fresco-paintings of urns and statues, which produce, however, a good effect; at the upper end is the Grand-Duke's box, handsomely

handſomely decorated; under the ſcaffoldings are poſted horſe and foot guards; and all round the Piazza are balconies, windows, and even tops of houſes, crowded with ſpectators; and what contributes materially to the beauty of the ſcene is the fanciful and elegant dreſs of the female Peaſants. Were the chariots made in the ancient form, and the horſes harneſſed four a-breaſt, this ſpectacle would be far more intereſting; but theſe carriages are modern in point of ſhape, and particularly clumſy, ſo that nothing of antique coſtume meets the eye, except the habit of the Charioteers. On the morning of the Feſta of S. Giovanni homage is paid by all the Tuſcan Cities to their Prince; and this ceremony paſſes in the Piazza del Granduca; the throne of the Sovereign being erected under the Loggia, which is hung with fine tapeſtry, as is the Grand Ducheſs's box. The balconies and ſcaffoldings for the People are likewiſe handſomely decorated.

No

No ſooner had the Duke aſcended his throne, (which is ſurrounded by the Houſehold and great Officers of State) than the proceſſion commences with Men on horſeback, dreſſed in ancient habits, and each carrying a banner, with the name of ſome town or village in the Piſan-diſtrict inſcribed upon it; then come Gentlemen repreſenting the Poſſeſſors of the ſeveral eſtates in the neighbourhood of Piſa, each wearing on his arm a ſilver plate, the badge of ſervitude. After theſe follow the Citizens of Piſa; then come immenſe wooden towers, repreſenting the ſeveral cities of Tuſcany; and thus far the proceſſion paſſes in review before the Duke without pauſing; but, when the Citizens of Siena arrive, they are ſummoned three times to ſtop, and on the third ſummons, their Leader approaches the throne, and makes an oration, expreſſing ſorrow for the revolt his Countrymen were guilty of ſome hundred years ago, and promiſing they will always

be

be loyal in future, upon which he is ordered to depart in peace, without partaking, however, of the pleaſures of the day. After the Saneſi have withdrawn, come the citizens of Florence, followed by the little Tuſcan Army, which pays the military compliments to its Sovereign, and cloſes the proceſſion. In the afternoon of the ſame day is the *Corſo dei Barberi*, a race performed by horſes without Riders; and which, from the multitude of People, the ſplendor of the carriages, and the elegant dreſſes of the Spectators, forms an extremely gay ſight. The poor horſes have, faſtened to their bodies, little ſpurs ſo contrived, that the quicker the animal gallops the more they run in to him. The race-ground is the Streets of Florence, where many of the Spectators ſtand without any defence whatſoever, urging the horſes on, and frequently meeting with accidents. When theſe animals reach the goal, they are ſtopped by means of a large

piece of canvas, which ſeveral Men hold up; the Grand-Duke then announces the winning horſe, and thus ends this amuſement, which is followed by a pretty exhibition of fireworks at the Palazzo Vecchio.*

The game called *Pallone*, a favourite exerciſe at Florence has alſo attracted our notice, on account of its being handed down by the ancient Romans, who are deſcribed as ſtriking the *follis*, or baloon, with their arm, guarded (for that purpoſe) by a wooden bracer; the mode of playing continues preciſely the ſame to the preſent moment, and this game, like moſt of the ancient exerciſes, is aptly calculated to give courage and ſtrength.

* So univerſal is the rage for ſplendor at this *Feſta*, that a Milliner, at whoſe houſe one of our Friends lodged, abſolutely hired, for the day, at an enormous expence, a coach with two Footmen in laced liveries, that ſhe might parade about the ſtreets in ſtyle: nay, further, this Lady and her Apprentices, though generally dreſſed like Houſemaids, were now adorned with diamonds of ſome value.

No

No City in Italy can boaſt environs ſo rich and beautiful as thoſe of Florence, the whole Val d'Arno abounding with corn, vineyards, fruit-trees, comfortable farm-houſes, and magnificent villas, while the mountains are clothed with olives, and adorned, like the plain, with noble and almoſt innumerable edifices.

The uſual airing of the Florentine Nobility is to *the Grand-Duke's Caſcini*, where People are allowed to walk, ride, and drive, at all hours, though it is deemed unwholeſome to ſtay after ſun-ſet.

Carreggi de' Medici, about three miles from the Porta S. Gallo, was the favourite retreat of Lorenzo *il Magnifico*; and in the hall of this Villa the Platonic Society uſed to aſſemble, and form plans for thoſe ſtately edifices and patriotic inſtitutions by which Lorenzo ſo much benefited and embelliſhed his country. The houſe ſtands upon an eminence, from whence the ground falls gra-

dually almoſt every way, opening on one ſide to a noble view of Florence, on another to a boundleſs proſpect of Val d'Arno, while on another riſe mountains ſpotted over with magnificent villas, and, on another yet, vaults Fieſole, dignified with ruins of ancient Roman ſplendor; and to complete the deliciouſneſs of the ſituation, cool and refreſhing breezes almoſt conſtantly blow about noon from the Gulph of Spezia, and make the fortunate Inhabitants of Careggi unconſcious of oppreſſive heat even in the dog-days. No wonder then that the elegant and wiſe Lorenzo ſhould have called this his favourite abode! Careggi, like the generality of Tuſcan villas, is built upon arches, and conſiſts of an immenſe ground-floor, with a ſpacious hall in its centre, and ſeveral ſurrounding-rooms; every ceiling being arched, and every apartment cool. Above-ſtairs is another large hall, together with a magnificent ſuite of rooms terminated by a

beautiful

beautiful terrace; and round the third ſtory runs a gallery, which commands a proſpect ſo extenſive, that it ſeems to overlook all Tuſcany. On the outſide of the houſe are noble porticos. The water at this villa is peculiarly fine, owing in ſome meaſure to the following circumſtance: When the great Lorenzo was ſeized with his laſt illneſs, a famous Phyſician of Padua was ſummoned to attend him, he did ſo, and exerted his utmoſt ſkill, but to no purpoſe: Lorenzo died—when ſome of his Houſehold, frantic with grief, met the unſucceſsful Phyſician, and threw him down the well. The dead body was of courſe drawn up, and the well ſo nicely cleaned, that its water has ever ſince been ſuper-excellent. It is remarkable, that the above-named Phyſician, when reſident at Padua, had his nativity caſt, and was told, he would be drowned; he therefore quitted Padua, from whence he was frequently compelled to go by water to Ve-

nice, and came to ſettle at Florence, as a place where water-carriage was unneceſſary; thus furniſhing an example—

"That human foreſight
In vain eſſays to 'ſcape th' unerring ſtroke
Of Heaven directed Deſtiny."*

Pratolino, a royal Villa, about ſix miles from the Porta S. Gallo, is famous for its garden, which contains a Statue of the Apennines, ſixty feet high, by Giovanni di Bologna, together with ſome curious water-works.

Fieſole merits attention, on account of its antiquity, though very little now remains of the ancient Roman buildings.

Vallombroſa, about eighteen miles from Florence, is well worth ſeeing, not only from being immortalized by Milton, but likewiſe on account of the beauty of the country, and the noble *Certoſa* of Vallombroſa,

* My Family reſided for a conſiderable time in this Villa.

which

which contains capital paintings by Andrea del Sarto, a famous picture by Perugino, a good Library, &c. Mules, however, are the neceſſary conveyance for perſons who cannot walk, there being no coach-road to the Convent.

The modern Florentines, like their Etruſcan Anceſtors, are fond of learning, arts, and ſciences; and, what is ſtill more eſtimable and endearing to Foreigners, they are, generally ſpeaking, good humoured, warm-hearted, and friendly; ſuch, at leaſt, have I found them for ſeven ſucceſſive years. The Tuſcan Peaſants, conſidered collectively, are pure in their morals and paſtoral in their lives, and the peculiar comelineſs of both ſexes is very ſtriking, eſpecially in the environs of Florence; but it is only among the Peaſantry that one can form a juſt idea of Italian beauty; and perhaps I might add, it is only among the Peaſantry one can form a juſt idea of the Italian character, Inhabitants of po-

pulous Cities being nearly alike, whether in London, Paris, Vienna, or Italy. The Men are tall, robuſt, finely proportioned, and endowed with that entire ſelf-poſſeſſion which at once excites reſpect, and perhaps a more favourable opinion of them than they really deſerve. The women are of a middle ſtature, and, were it not for bad ſtays, would be well made. They have large languiſhing black eyes, accompanied by that expreſſive brow which conſtitutes the moſt remarkable and captivating part of an Italian countenance. Their manners are uncommonly graceful, and inſtead of curtſying, they gently bow their bodies and kiſs the hand of a Superior. When two young People agree to marry, the bands are publiſhed three times in a Pariſh-church, after which they receive the nuptial benediction. The Bride's portion is paid three days before marriage, one half in wearing-apparel, the other in money, which the Bridegroom uſually expends

pends in purchaſing jewels for his Lady, which conſiſt of a pearl necklace, croſs, and ear-rings, frequently intermixed with rubies, and worth twenty or thirty pounds ſterling; theſe jewels being always conſidered by the Man as the Woman's excluſive property. In ſhort, money ſo inveſted may be looked upon as placed in a bank, while the intereſt received is that high gratification which the Woman derives from exhibiting her ornaments on *Gala*-days, and theſe ornaments continue in the Family for ages, unleſs the preſſing call of neceſſity compel them to be pawned or ſold. When the *Spoſa* is taken in labour, the Huſband, after procuring medical help, deems it his next duty to get ſome of what is termed, the life-giving plant, (*aleatrice* the Peaſants call it), which he places on her bed, and without which he believes his Child cannot be born: this cuſtom is ſaid to be derived from the ancient Romans. About a fortnight after

after the birth of the Infant, its Parents give what they denominate, a *ſeaponata*, or chriſtening dinner,* to their Relations, on which occaſion every Gueſt brings a preſent; and the dinner is ſerved diſh by diſh, which is likewiſe ſaid to be an ancient Roman cuſtom. On the Huſband's demiſe, the eldeſt Son becomes Heir at law, but is obliged to portion his Siſters, and either maintain his Mother, or return her dower. All his Relations frequently live with him; but the largeneſs of the Family creates no confuſion, there being a Head over the Men, and another over the Women, who allot to every Perſon their buſineſs, which is thus kept diſtinct. A Tuſcan Farmer, as I have already mentioned, ſhares equally with his Lord in the produce of an eſtate, and the Owner even provides ſeeds, plants, manure, inſtruments of huſbandry; in ſhort, what-

* Children in Roman Catholic countries, however, are chriſtened immediately after their birth.

ever

ever may be requiſite for the cultivation of the land. The upper claſs of Farmers uſually poſſeſs a horſe and market-cart, a waggon or two, and a pair of large dove-coloured oxen, who draw the waggon and the plow, whoſe colour ſeldom, if ever, varies throughout Italy, and whoſe beauty is as remarkable as that of their Maſters. The female Peaſants, beſides working in the vineyards almoſt equally hard with the Men, frequently earn money by keeping poultry, and ſometimes one or two lambs, (whoſe fleecy coats the Children decorate on the *Feſta of S. Giovanni* with ſcarlet ribbands tied in fantaſtic knots), and, by the aid of money thus acquired, wearing-apparel, and other common neceſſaries are purchaſed. Shoes and ſtockings are deemed ſuperfluous, and merely ornamental even by the Women, who carry them in baſkets on their heads till they reach a town, when theſe ſeemingly embarraſſing decorations are put on; for the *Contadina* is

as

as vain of her appearance as the *Dama nobile*, and no wonder, ſince the Arcadian dreſſes, and lovely countenances of theſe Peaſants arreſt every eye, and ſhew them, perhaps too plainly, how ſtrong are their powers of attraction. The phraſeology of the Florentine Peaſants is wonderfully elegant, indeed their Italian is ſaid to be the pureſt now ſpoken: but the moſt remarkable quality in theſe People is their induſtry; for, during the hotteſt weather, they toil all day without ſleep, and ſeldom retire early to reſt; yet, notwithſtanding this fatigue, they live almoſt entirely upon bread, fruits, pulſe, and the common wine of the country: however, though their diet is light and their bodily exertions are almoſt perpetual, they commonly attain old age, eſpecially in the neighbourhood of Careggi.

According to the laws of the late Emperor, Leopold, no one can be impriſoned for debt, though Creditors have power to

ſeize

ſeize the property of their Debtors; and no offence is puniſhable with death, though Murderers are condemned to perpetual labour as Galley-Slaves. Prieſts are not allowed to meddle in ſecular affairs; and the ſervice of the Church is performed in Italian: and to theſe, and many other equally wiſe regulations made by Leopold, are attributable the almoſt total exemption from robbery and murder which this country enjoys, and the encreaſe to its population of two hundred thouſand People: an aſtoniſhing difference, as the original number was only one million.

LETTER

LETTER XV.

Rome, January 1798.

BEFORE I enter upon a deſcription of this City, I will attempt to give you a brief account of Siena, and other places through which we paſſed on our way from Florence hither.

Siena, formerly called Sena-Julia, in honour of Cæſar, is, by ſome Authors, ſuppoſed to have been an ancient Town of Etruria, while others attribute its foundation to the Gauls who marched to Rome under the command of Brennus. It ſtands on the acclivity of a tufo-mountain; the buildings are handſome, and the ſtreets airy, but many of them ſo much up and down hill as to be ſcarcely practicable for carriages. The climate is healthy and delightful during ſummer,

mer, but too ſharp for weak lungs in autumn, winter, and ſpring. This City is exempt from gnats, as, generally ſpeaking, is every high ſituation in Italy. The wine, water, bread, meat, and fruits, are excellent; the People learned, amiable, and remarkably kind to Foreigners; and the Tuſcan language is ſaid to be ſpoken here in its utmoſt perfection. Some remains of the old wall of Siena are diſcoverable near the Church of S. Antonio; and ſeveral ancient Towers, Grottos, Cellars, ſubterranean Aqueducts, and, as it were, whole Streets excavated under the mountain, merit notice.

The Roman Gate is much admired.

The Cathedral, a maſter-piece of Gothic architecture, incruſted within and without with black and white marble, was erected about the year 1250; but, in 1284, the original front was taken down, and that which now ſtands, commenced by Giovanni, Piſano, and finiſhed by Agoſtino and Agnolo,

celebrated

celebrated Sculptors of Siena. The Church contains painted glaſs windows done in 1549; and, in the veſſels for holy water, are marble fiſh, ſo well executed that they appear to be ſwimming. The pavement of this Cathedral is reckoned one of the moſt curious works of art in Italy, and conſiſts of ſcriptural hiſtories wrought in moſaic. The ſtory of Moſes was deſigned by Beccafumi, ſurnamed Meccarino, and executed by various Artiſts about the middle of the ſixteenth century. The ſtory of Joſhua is by Duccio di Buoninſegna, a native of Siena; in this pavement likewiſe are repreſented the emblems of Cities once in alliance with the Republic of Siena, namely, the Roman elephant with a caſtle on its back—the lions of Florence and Maſſa—the dragon of Piſtoja—the hare of Piſa—the unicorn of Viterbo—the gooſe of Orvieto—the vulture of Volterra—the ſtork of Perugia—the lynx of Lucca—the horſe of Arezzo—and the kid

of

of Groſſetto—here, alſo, is the ſhe-wolf of Siena, borne in memory of Romulus and Remus; this work appears to have been executed about the year 1400. The pavement of the area under the cupola, and that before the high-altar, repreſenting Abraham's intended ſacrifice of his Son, are particularly celebrated, and the laſt is attributed to Meccarino. The Chigi-Chapel, decorated by Bernini, is rich and elegant, and contains two pictures by Carlo Maratti. Near the entrance of the choir are four large *tempera*-paintings by Salimbeni; the two firſt repreſenting Eſther's elevation, and the manna falling from heaven; the two laſt, Saints of the City of Siena. The Chapel of S. Giovanni contains a good ſtatue of that Saint by Donatello. Buſts of all the Popes down to Alexander III. are in this Cathedral, where formerly was the buſt of Pope Joan, with the following inſcription under it: "Johannes VIII. Fœmina de Anglia." The Li-

brary, or Sacriſty, is now ſtripped of all its books, except ſome volumes of Church muſic, well worth notice on account of the illuminations. Here, likewiſe, is a famous antique marble Group of the three Graces, which was found under the Church; and on the walls are large freſcos, repreſenting the principal tranſactions of the life of Pius II. by Pinturicchio, after the deſigns of Raffaelle: the firſt painting on the right is ſaid to have been wholly done by Raffaelle.

The Church of the Madonna di Provenzano contains—a holy Family, by Andrea del Sarto; and in the Sacriſty, one of the beſt works of Caſolani, a celebrated Saneſe Painter.

The Church of S. Lorenzo is famous for an ancient Roman inſcription, and a Well, at the bottom of which is a ſort of Fountain ſupported by columns that appear remarkably ancient.

The Church of S. Girolamo in Campanſi contains

contains a fine copy of Domenichino's famous communion of St. Jerome.*

The Dominican Church contains a painting of the Madonna, with our Saviour in her arms, done by Guido di Siena, in 1221; nineteen years before the birth of Cimabue.

The Church belonging to the Hoſpital of Sa. Maria della Scala contains an admired freſco by Cav. Conca, repreſenting the pool of Betheſda.

The Palazza dell' Eccelſi contains the *Sala della pace* ornamented with paintings, repreſenting the recreations of Peace on one ſide, and, on the other, Tyranny, Cruelty, Deceit, and War, all done by Ambrogio, Saneſe, in 1338—the *Sala di Conſiglio*, where are paintings relative to the hiſtory of Siena, by the ſame Maſter, and ancient Romans, by Bartoli—the *Sala di Balia*, adorned with paintings which repreſent the life of Alex-

* Doubly valuable now, as the original is ſent to Paris.

ander III. and are highly valuable, becauſe they exhibit the whole *coſtume* of the age in which they were done: they are of Giotto's ſchool—the *Sala del Conſiſtorio*, adorned with ſome of Beccafumi's fineſt freſcos; and the judgment of Solomon, by Luca Giordano, with ſeveral other apartments, in which are works of Salimbeni, Caſolani, &c. The Theatre makes a part of this Palace, and is large and commodious.

The Fonte Blanda, made in 1193, is ſo famous for the quantity and quality of its water, as to be mentioned in the *Inferno* of Dante; and, indeed, there are few Cities, placed in ſo elevated a ſituation, that can boaſt ſuch abundance of excellent water.

Siena contains a celebrated Univerſity, ſeveral Academies, valuable Libraries, Muſeums, &c. and gave birth to Gregory VII. and Alexander III. two of the greateſt Sovereigns who ever filled the papal throne.

The environs of Siena are reckoned healthy,

healthy, and appear to contain many Villas delightfully calculated for ſummer habitations; but Travellers ſhould be eſpecially careful not to fix themſelves within the influence of the *Maremma*, a ſpace of country eighteen leagues in width, and four broad, ſituated near the ſea, and deemed particularly unhealthy now, though it once was remarkably populous.

Beyond Siena lies *S. Quirico*, where the doors belonging to the Church are curious.

Between S. Quirico and Redicofani, three leagues to the left of the high-road, lies *Chiuſi*, the ancient Cluſium, (near the Lake of Chiana, anciently Clanius) but this City, once the Capital of King Porſenna, is at preſent thinly peopled, on account of its bad air.

At *Buonconvento*, the Emperor Henry VII. was poiſoned by receiving the ſacrament from a Dominican Monk.

At *Redicofani* the ſoil becomes evidently volcanic, and continues more or leſs ſo to the extremity of Italy. The country about Redicofani is wild and deſolate.

Bolſena is ſituated on a Lake of the ſame name, anciently called Lacus Vulſinus, and thirty-five Italian miles in circumference. This Lake contains two Iſlands, ſaid by Pliny to have floated in his time, though at preſent they are fixed. Bolſena is ſuppoſed to ſtand upon the ſite of Volſinium, one of the principal cities of Etruria, but no monument of its antiquity remains, except one Sarcophagus in a church-yard; though when it was taken by the Romans, two hundred and ſixty-five years before Chriſt, they removed two thouſand ſtatues from hence to Rome.

Monteſiaſcone, a beautifully ſituated town near the Lake of Bolſena, is famous for the goodneſs of its wines. In approaching Viterbo

terbo you aſcend high mountains, but from Viterbo to Rome the road is chiefly level or down hill.

Viterbo, ſuppoſed to have been the ancient Capital of Etruria, called Volturna, is a well built city, containing ſeveral Convents and Hoſpitals, and a handſome Gate, erected by Clement XIII.

Ten miles from Viterbo, towards Rome, is the *Caprarola Palace*, celebrated for many beautiful paintings by Taddeo, Federico, and Ottaviano Zuccari. Nine leagues from Viterbo is *Corneto*, remarkable for the number of Etruſcan antiquities which have been, and ſtill are to be found in its vicinity; and one league north of Corneto is a hill, called *Civita Turchino*, upon which the ancient Tarquinium is ſuppoſed to have ſtood. Several little eminences, called *Monti-Roſſi*, lie between this hill and the town of Corneto; and thoſe which have been opened exhibit ſubterranean rooms twenty or thirty feet

long, cut in the tufo, lined with ſtucco, decorated with Etruſcan vaſes, and filled with ſarcophagi.*

I went a few weeks ſince to viſit a Lady who lives about twenty miles from Leghorn, when, juſt as I was on the point of departure, my Hoſteſs exclaimed, "Lord bleſs me! do you know that a Chevalier here has ploughed up the oddeſt things to-day in his vineyard; they are juſt like Wedgwood's ware!" I could not reſiſt going to ſee theſe odd things, which conſiſted of two ſmall ſarcophagi, filled with human aſhes, and each containing a piece of money; a ſet of kitchen utenſils, preciſely formed like thoſe now uſed by the Tuſcans, but made of finer clay; ſeveral vaſes, and a ſet of inſtruments for ſacrifice; all of which, as I imagine, belonged to one of the above-named ancient burial-places.

* Villa Caprarolo, Corneto, &c. are out of the great-road.

At

At ſome little diſtance from Viterbo, on the road to Rome, is *the Lake of Vico*, ſaid to have been the funnel of a volcano, and where, as tradition reports, a city once ſtood. The approach to Rome is by the ancient *Via Flaminia*, between the Pincian and the Marian hills.

LETTER

LETTER XVI.

Rome, January 1798.

ROME has ſuffered ſo much from the frequent ravages of Barbarians, that even the ſurface of the ground on which it originally ſtood is ſtrangely altered; it being common, on digging deep, to diſcover pillars, ſtatues, fragments of buildings, and ſometimes even the pavement of the ancient City, twenty or thirty feet under ground. The ſtupendous common-ſewers, through which the offal of Rome was conveyed into the *Cloaca-maxima*, are many of them choaked up, and even the *Cloaca-maxima* itſelf is in bad order; this cauſes peſtilential air; and workmen who, by digging deep, have opened apertures to the above-mentioned common-ſewers, not unfrequently have loſt

their

their lives from the putrid effluvia. The land in the neighbourhood of Rome is ill-cultivated, and worſe drained, ſo that fogs and igneous vapours prevail during night; it likewiſe abounds with ſulphur, arſenic, and vitriol: moreover, there are alum-works near the City; and hence riſes noxious air, which never affected ancient Rome, becauſe theſe minerals were either unknown to its Inhabitants, or ſuffered to remain buried in the bowels of the earth. The temperature of the ſeaſons alſo ſeems to be changed; for Horace gives us to underſtand that in his time, the ſtreets of Rome, during winter, were filled with ice and ſnow; and it appears from Juvenal, that to ſee the Tiber frozen over was no uncommon thing; whereas, at preſent, it is deemed extraordinary for ſnow to lie three days in any part of the City; and, reſpecting the Tiber, no Perſon recollects to have ſeen it frozen. Theſe circumſtances concur to account for the preſent

ſent unhealthineſs of ſome parts of Rome, and all its neighbouring Campania, during ſummer: beſides which, the mouth of the Tiber is nearly choaked up with mud and ſand, while its bed is conſiderably narrowed by filth and rubbiſh thrown from the houſes ſituated on its banks, ſo that a ſtrong ſouth-eaſt wind often makes it overflow and inundate the City and its environs. Could this river be turned into another channel, what immenſe riches, what a harveſt for the Antiquarians might its preſent bed afford!—So unwholeſome now is the Roman Campania in July and Auguſt, that, during theſe months, it is dangerous to ſleep within twenty miles of the City. Rome itſelf, however, even at this ſeaſon, is not unhealthy for Perſons who inhabit the Corſo, or the Quirinal Hill, unleſs it be during the prevalence of a ſtrong ſouth-eaſt wind, which is rendered peſtilential by paſſing over the

the Pontine Marſhes.* The ancient Romans had Aqueducts ſufficient to convey daily to the City eight hundred thouſand tons of water. The three principal Aqueducts now remaining are, that of the Acqua Virginia, that of the Acqua Felice, and that of the Acqua Paulina. The firſt was repaired by Paul IV. and diſcharges itſelf into the Fountain of Trevi. The ſecond comes from the neighbourhood of Palaſtrina, twenty-two miles

* It may not, perhaps, be improper to mention here, that Perſons who wiſh to avoid the dangerous conſequences of bad air, ſhould chooſe a bed-room that does not face the ſouth, ſhut their doors and windows at night, burn ſweet wood in all their apartments, eat light food, drink wine in moderation, put vinegar and the juice of lemons and pomegranates into their ſauces, never go out faſting, or before ſunriſe, drink cooling liquors, avoid night-air, never uſe violent exerciſe, ſwallow as little ſaliva as poſſible, and carry a ſponge filled with Thieves' vinegar, ſmelling to it frequently. Quickſilver put into a quill, and faſtened round the neck, ſo as to touch the boſom, is likewiſe deemed an excellent preſervative againſt every kind of infection.

diſtant

diſtant from Rome, and is one of the many works which do honour to the reign of Sixtus V. who expended a million of ſcudi in repairing it. This Aqueduct diſcharges itſelf into the Fountain di Termine. The third, which derives its name from its Reſtorer, Paul V. is divided into two channels, one of which ſupplies Mount-Janiculus, and the other the Vatican; it comes thirty miles, and principally diſcharges itſelf into the Fountain near the Church of S. Pietro Montorio. The water in the Piazza di Spagna is excellent.

Rome, during the reign of Valerian, was ſurrounded by a wall ſaid to have been fifty miles in circumference; and the number of inhabitants, during its moſt flouriſhing ſtate, was computed at four millions. Modern Rome is not above thirteen miles round, neither is it ſuppoſed to contain above one hundred and eighty thouſand People; but reduced as this ancient Miſtreſs of the World

now

now is, both in ſize and population; reduced too as ſhe has lately been in the number of her moſt valuable paintings and ſtatues, ſtill, however, the matchleſs freſcos of Buonarroti, Raffaelle, Giulio Romano, Daniello da Voltera, Annibale Caracci, Guido, Domenichino, Guercino, Pietro da Cortona, &c. remain unalienably her's; ſtill, however, her ſtately Palaces, noble Churches, beautiful Fountains, peerleſs Columns, and ſtupendous Obeliſks, entitle her to be called the moſt magnificent city of Europe. Her ſtreets, nevertheleſs, are ill-paved and dirty; while ruins of immenſe edifices, which continually meet the eyes, give an impreſſion of melancholy to every thinking Spectator.

The climate of Rome is at all ſeaſons particularly congenial to old People, inſomuch, that there are not, perhaps, half ſo many inſtances of longevity, without infirmities, in any other populous City of Europe. The Corſo is the ſituation to be preferred, both

in

in winter and ſummer; the air near the Church of Santi Apoſtoli is likewiſe good; the Piazza di Spagna is unſheltered, and ſometimes damp; the air of the Pincian and Quirinal Hills wholeſome, but ſharp. Travellers here, however, in order to preſerve health, ſhould follow the example of the Romans, and dreſs themſelves particularly warm during winter, depending upon clothing more than fire to reſiſt cold.

The ſociety at Rome is excellent; and the circumſtance of every Man, whether Foreigner or Native, being permitted to live as he pleaſes, without exciting wonder, contributes eſſentially to general comfort. At Rome too every body may find amuſement; for whether it be our wiſh to dive deep into claſſical knowledge, whether arts and ſciences are our purſuit, or whether we merely ſeek for new ideas and new objects, the end cannot fail to be obtained in this moſt intereſting of Cities. The Academy of the Arcadians,

too

too well known to need deſcription, uſed to be one of the moſt agreeable public meetings at Rome, as it conſiſted of literary Characters, Nobility, and Princes, of every nation; and this Academy ſtill flouriſhes, though the paſtoral reed now vibrates with the unharmonious ſounds of politics and war.

I will now endeavour to point out the moſt convenient way of viſiting the Antiquities, Churches, Palaces, &c. in autumn, winter, and ſpring, mentioning the things beſt worth notice, as they lie near each other, in order to prevent Travellers from waſting their time and burdening their memory by a minute ſurvey of what is not particularly intereſting, and thereby, perhaps, depriving themſelves of leiſure to examine what really deſerves the cloſeſt attention.

FIRST DAY.

Set out at nine in the morning, drive to the *Coloſſeo*; go to the houſe within the walls, where there lives a Monk, who conducts Travellers ſafely through the whole building—Give him three or four pauls. The *Coliſæum* took its name from a coloſſal ſtatue, one hundred and twenty feet high, of Nero in the character of Apollo, which was placed in it by Veſpaſian, who began this magnificent Amphitheatre, the largeſt in the yet diſcovered world: it was finiſhed by Titus, which Prince, on the day when it firſt opened, is ſaid to have had fifty thouſand wild-beaſts killed in it. The building is one thouſand ſix hundred and forty-one feet in circumference, and one hundred and twenty-ſeven feet high. The *arena* is oval, and two hundred and ſeventy-eight feet long by one hundred and ſeventy-ſeven wide:

wide: the ſeats are ſuppoſed to have contained eighty-ſeven thouſand Spectators, and the porticos above them twenty-four thouſand. There was an awning which ſtretched over the whole building in caſe of rain or too intenſe heat. A conſiderable number of Chriſtians ſuffered martyrdom in this Amphitheatre.

II. *Tempio del Sole e della Luna.* A large part of the walls of theſe Temples ſtill remains.

III. *Arco di Conſtantino,* dedicated to that Emperor by the Senate and People of Rome, in memory of his victory over Maxentius at the *Ponte Molle.*

IV. *Arco di Tito,* built by the Senate and People of Rome, and dedicated to Titus in honour of his conqueſt of Jeruſalem. The ſmall remains of this Arch prove it to have been finer than any other building of its kind. The *baſſi-rilievi* repreſent the ſpoils of the Temple, among which may be diſ-

tinguiſhed the golden candleſtick, the table of ſhew-bread, ſilver trumpets, &c.

V. *Via Sagra*, celebrated for its antiquity, and likewiſe for being the ſpot where peace was concluded between the Romans and the Sabines. It began at the *Coliſæum*, and ended at the Arch of Septimus Severus.

VI. *Arco di Settimo Severo*, erected A. D. 205, to the honour of that Prince, in conſequence of his victories over the Parthians and other barbarous nations.

VII. *Tempio de Giove Tonante*, built by Auguſtus Cæſar; only three columns with their cornices now remain; the laſt are very beautiful.

VIII. *Tempio della Concordia*, built by Furius Camillus. In this temple Cicero convoked the Senate which condemned Lentulus and Cetegus, the Accomplices of Cataline. Nothing now remains but the portico.

IX. *Chieſa di S. Pietro in Carcere*. Un

der

der this Edifice is an ancient Priſon, built by Ancus Martius, and called, *Il Carcere Mamertino*. Here St. Peter was confined; and in the loweſt part of this priſon, near a ſmall column, to which the Apoſtle was bound, is a ſpring of water, ſaid to have iſſued forth miraculouſly, that he might baptize the two Gaolers and forty-ſeven other Perſons, all of whom afterwards ſuffered martyrdom. N. B. *Cold and damp.*

X. *Tempio di Saturno*, (on the left-hand as you go up the *Campo Vaccino*). This Temple, now the Church of S. Adriano, or rather *its ſituation*, merits notice, as before it ſtood the famous column, from whence the diſtance to every province was meaſured, and which is ſaid to have been placed in the centre of ancient Rome.

XI. *Tempio di Antonino Pio e Fauſtina*, built A. D. 168, by the Senate and People of Rome, in memory of their Emperor Antoninus Pius and Fauſtina his wife. The

ſides of this Temple ſtill remain, as do the portico and frieze, the laſt of which is beautifully worked.

XII. *Tempio di Romolo e Remo*, now the Church of Saints Coſmo and Damiano. There ſtill remains of this ancient building the bronze-door, marble door-caſe, frieze, finely worked, and two beautiful porphyry columns. The cupola likewiſe is ſaid to be antique. In this Temple was the pavement, which contained a plan of ancient Rome; and this plan, mutilated and broken, is depoſited in the Muſeum of the Capitol, and ſtill might, perhaps, were great pains taken, be once more joined together: the broken pieces, however, are now fixed in the ſtair-caſe of the Muſeum above-mentioned.

XIII. *Tempio della Pace.* Veſpaſian, after terminating the war with Judea, raiſed this vaſt Edifice upon the ruins of the Portico of Nero's golden houſe, about the year 75. It was deemed the moſt magnificent temple

of

of ancient Rome; three arches only now remain. One of the pillars, a fluted Corinthian column, of white marble, ſixteen feet and a half in circumference and fifty high, without pedeſtal or capital, and which now ſtands before the Church of Sa. Maria Maggiore, ſerves to convey ſome idea of the grandeur of this Temple, which is ſuppoſed to have been about two hundred and two feet wide and three hundred and two feet long. It was incruſted with bronze gilt, and ornamented with the beſt paintings and ſculpture of the times. The Citizens depoſited their wealth in this Temple; and here, likewiſe, Titus Veſpaſian placed the ſpoils of Jeruſalem. In ſhort, it ſerved as a public treaſury till about an hundred years after its foundation, when the whole building (with all the precious contents) was deſtroyed by fire. Many people conjecture that the ruins now ſhewn as the Temple of Peace, and the

Temples of the Sun and Moon, are nothing more than remains of Nero's golden houſe.

XIV. *Palazzo Imperiali.* This vaſt Palace of the Cæſars, which encloſed gardens, ponds, baths, and edifices, ſo large, as to reſemble little towns, is now ſo entirely deſtroyed, that nothing remains except veſtiges of magnificent porticos, ruined walls, numberleſs arches, (which, from being cloathed with verdure, make the ſcenes remarkably pictureſque) and two ſmall rooms under ground, called *Livia's Baths,* and deſerving notice on account of the paintings with which they are decorated. *Theſe Baths, however, are too damp and cloſe for Invalids. Give three or four pauls to the Man who finds lights.*

XV. *Villa Spada,* on the ſite of the *Palazzo Imperiali.* At the end of the garden belonging to this ruined Villa is the ſpot from whence the Emperors are ſuppoſed to

have

have given the ſignals relative to the games in the *Circus Maximus*; and from this ſpot, (now marked by iron-rails,) is an excellent view of the juſt-named *Circus*, which was made by Tarquinius Priſcus, between the Palatine and Aventine hills. Its length is computed to have been four ſtadia, or furlongs, its breadth the ſame, with a trench of ten feet deep, and as many broad, to receive the water, and ſeats for one hundred and fifty thouſand Spectators. It was much beautified by ſucceeding Princes, particularly by Julius and Auguſtus Cæſar, Caligula, Domitian, Trajan, and Heliogabulus, and enlarged to ſo vaſt an extent as to contain, in their reſpective ſeats, two hundred and ſixty thouſand ſpectators. The form of this *Circus* may ſtill be traced, and the trench and water ſtill run through its centre. The Villa Spada contains a gallery painted by the Scholars of Raffaelle, but the key of this apartment is uſually kept in Rome.

XVI. Re-

XVI. Returning from the Palace of the Cæſars, and going down the *Campo Vaccino*, on the left hand is the *Tempio di Giove Stator*. There ſtill remain three ſuperb iſolated columns, ſuppoſed to have formed part of the portico of this Temple.

XVII. *Campo Vaccino.* This made part of the ancient *Forum Romanum*, ſuppoſed to have been about ſeven hundred and fifty feet long, and five hundred broad. It was built by Romulus, and ſurrounded with porticos by Tarquinius Priſcus. There were two kinds of *Forums*, namely, *Fora Civilia*, and *Fora Venalia*—the firſt ſerving as ornaments to the city, and likewiſe as Courts of Juſtice—the others as market-places. The *Forum Romanum* was of the firſt kind, and in this *Forum* were the *Comitium* and the *Roſtra*.

XVIII. *Tempio della Pudicitia*, now the *Church of Sa. Maria in Coſmedin.* This Edifice ſtands a little to the left of the Temple of Jupiter Stator—in the portico is a curious

curious ancient maſk, called *Bocca della Verita*—in the Church are ſeveral antique ſhafts of pillars, and an antique pavement. *The inſide of the Church is very damp and cold.*

XIX. *Tempio di Veſta*, built by Numa, and repaired either by Veſpaſian or Domitian. This Edifice is, in great meaſure, perfect; but the twenty Corinthian columns of Parian marble, by which it is ſurrounded, formed originally an open portico, now filled up with a wall.

XX. *Tempio di Fortuna Viriles*, now the *Church of Sa. Maria Egizziaca*. This Temple, highly curious from its great antiquity, is ſuppoſed to have been built by Servius Tullus; and the form of the ancient edifice, together with ſeveral of the columns, and part of the cornice, ſtill remain: nothing of them is to be ſeen, however, within-ſide. Theſe columns and their cornice are Ionic, and compoſed of ſtone ſtuccoed, like the ancient Greek Temples.

XXI. *Arco*

XXI. *Arco di Giano Quadrifronte.* This building, ſaid to have been a market-houſe, is compoſed of immenſe pieces of white Greek marble.

XXII. *Cloaca Maxima*, or great Common-Sewer, made by Tarquinius Priſcus. Cloſe to the arch of Janus, on the left hand, is part of this building, and almoſt under the Temple of Veſta is where it opens into the Tiber.

XXIII. *Campidoglio.* Returning through the *Campo Vaccino*, and aſcending the back-way by the ſtairs, parallel with the Arch of Septimius Severus, you ſee, on the left-hand ſide of theſe ſtairs, ſeveral immenſe ſtones, ſuppoſed to be the foundations of the ancient Capitol. The number of edifices which ſtood on the ſpot of ground ſo called, lead us to imagine that its extent muſt have been immenſe. The ſquare was adorned with porticos built by Scipio Naſica, and, in its centre, was the triumphal arch of Nero.

The

The moſt ancient Temple was that of *Jupiter Feretrius*, erected by Romulus. The Temple of *Jupiter Capitolinus*, erected by Tarquin the Superb, was wonderfully magnificent. The Church of *Sa. Maria d'Aracæli* is ſaid to be built on the foundations of this Temple, and the columns now in that Church are ſuppoſed to have belonged to it. In this Temple were depoſited the ſpoils of conquered nations, as offerings to the Gods from the Senate, Conſuls, and Emperors of Rome. The ſtatue of Jupiter was gold; ſo likewiſe was that of Victory, which is ſaid to have weighed three hundred and twenty pounds. Here likewiſe was the Temple of *Jupiter Moneta*, of *Fortuna Primigenia*, of *Fortuna Privata*, of *Fortuna Viſcola*, of *Faith*, of *Vejovis*, *Iſis*, *Serapis*, &c. embelliſhed by ſtatues without and within, ſo that the Capitol was denominated, "The Hall of the Gods." All theſe magnificent edifices, however, are now deſtroyed, inſomuch that the modern

modern Capitol bears no ſemblance to the ancient. The preſent ſteps and two ſide-buildings were planned by Buonarroti, at the command of Paul III. and the Senators' houſe was repaired under the direction of the ſame Artiſt. On the top of the ſteps are two coloſſal Statues, reputed to be Greek ſculpture, one repreſenting Caſtor and the other Pollux, with their reſpective horſes; and, on a line with theſe ſtatues, are beautiful trophies, called thoſe of Marius, but rather ſuppoſed to have been done in honour of Trajan's victories over the Dacians. Statues of the two Sons of Conſtantine, together with two Roman Mile-Stones, that marked "I" being ancient, the other modern. In the middle of the ſquare is a bronze equeſtrian Statue (once gilt,) of Marcus Aurelius!!! The Senators' palace was erected by Boniface IX. on the ruins of the ancient *Tabularium*; under the ſteps is Rome triumphant, of Parian marble draped with porphyry,

porphyry, together with two other ſtatues of Greek marble, one of which repreſents the Nile, the other the Tiber. The *Muſeum* is on the right of the Senators' houſe; and the moſt intereſting pieces of ſculpture it now contains are, the river-God—Diana—Pyrrhus—Egyptian Idols—a fine Vaſe—a Cupid—Agrippina ſeated—two Boys, the one playing with a maſk, the other with a ſwan—Pſyche—a falling Gladiator—two Centaurs—Marius—an Amazon—buſts of Cicero, Nerva, Antoninus Pius, Trajan, &c. —moſaic of the Pigeons—a Greek Vaſe of bronze, found in the port of *Antium*—and a Faun in red Egyptian marble! *Give three pauls.—This Muſeum is very cold. The Conſervatory,* on the left of the Senators' houſe, contains *below ſtairs,* Rome triumphant, and the weeping Province!!!—a lion devouring a horſe!—buſts of Commodus and Domitian—immenſe feet, and one hand of a mutilated ſtatue of Apollo—ſtatues of Julius

lius and Auguſtus Cæſar—and the roſtral column! *Above ſtairs, on the firſt floor,* are paintings by Cav. d'Arpino—the bronze wolf, ſaid to have been ſtruck with lightning when Cæſar fell—a buſt of Appius Claudius—Meduſa's head!—and Hercules in bronze gilt! the only antique ſtatue in Rome on which the gilding remains. *Give two pauls. On the ſecond floor is the picture gallery,* containing Guercino's Sibyl——a young Man and a Gipſey, by M. A. Caravaggio—the battle of Alexander and Darius, by Pietro di Cortona, &c. *Give two pauls. The Conſervatory is very damp and cold.* To the left of the Conſervatory is the *Tarpean Rock,* and to the right the *Church of Sa. Maria d'Aracæli,* already mentioned. At the bottom of the ſteps are two baſalt lioneſſes of Egyptian workmanſhip, and near the lioneſs, on the left hand, is the trunk of a porphyry ſtatue finely draped.

XXIV. *Pantheon.* This magnificent Temple,

ple, which has, in great meaſure, defied the injuries of time, ſeems as if preſerved to latter ages for the purpoſe of furniſhing a juſt idea of ancient Roman taſte and ſplendor. The general opinion ſeems to be, that it was erected during the time of the Republic, and afterwards adorned with its preſent noble portico by Agrippa, the Son-in-law of Auguſtus. It was likewiſe repaired by ſucceeding Emperors. Originally there were ſeven ſteps leading up to the portico; now two only are above-ground. The portico is ſixty-nine feet long by forty-one wide, and ſupported by ſixteen prodigious columns, each being a ſingle piece of red oriental granite. The circumference of each column is fourteen feet; the height thirty-eight and a half, without baſes or capitals, which are white marble, and of the Corinthian order. The rafters of the ceiling were originally covered with thick plates of bronze, which were taken away to make the *baldaquin*, &c.

in St. Peter's; and likewiſe to make cannon for the Caſtle of St. Angelo. The ancient bronze-doors, adorned with *baſſi-rilievi*, were taken away by Genſeric, king of the Vandals, who loſt them in the Sicilian ſea; the door-caſe ſtill remains. The front of the edifice, without-ſide, was covered with bronze gilt, and the top with ſilver plates, now changed for lead. The diameter, within-ſide, is one hundred and thirty-three feet, and the height preciſely the ſame. The walls are incruſted with marble, and it is believed that the *Cariatides*, mentioned by Pliny, made part of the ornaments of this building. The dome is ſaid to have been originally incruſted with ſilver. Agrippa dedicated the Pantheon to Mars and Jupiter the Avenger, in memory of the victory gained by Auguſtus over Anthony and Cleopatra. It was likewiſe conſecrated to Cybele, Mother of the Gods, all of whom had their reſpective ſtatues here, in bronze, ſilver, gold,

or precious marble. The ſtatues of Auguſtus and Agrippa were placed at the entrance of the Temple; that of Jupiter the Avenger in the centre of the *tribuna*, the infernal Deities on the pavement, the terreſtrial in the exterior chapels, and the celeſtial in the interior. The pavement is compoſed of porphyry and *giallo antico*, bordered with other precious marbles. The aperture for light is twenty-five feet in diameter. The chief riches of this Temple were removed to Conſtantinople by Conſtantine II. There are Perſons who ſuppoſe the Pantheon to have been originally a part of ſome ancient Baths; and thoſe of Agrippa certainly were immediately behind it. Here are the monuments of Metaſtaſio, Raffaelle, Annibale Caracci, Mengs, Nicolas Pouſſin, Perrino del Vaga, Taddeo Zuccheri, Vacca, Corelli, Sacchini, Winkelmann, and Beneſiale. *The Pantheon is always cold, and very damp after rain.*

The Obeliſk, before the Pantheon, is Egyp-

tian workmanſhip, and originally ſtood before one of the ſmall Temples of Iſis and Serapis, which were near that of Minerva. Theſe Egyptian Obeliſks, brought to Rome by order of the Emperors, are not only the chief ornaments of the City, but highly valuable likewiſe on account of their great antiquity; many of them having, it is ſaid, been made five or ſix hundred years before the Chriſtian era.

SECOND DAY.

1. *Tempio del Sole nel Giardino Colonneſe.* Go to the *Piazza* in which ſtands the Church of *Santi Apoſtoli*, and in a ſmall ſtreet to the left of the Church, you will find a door leading into the Colonna-Garden, where there is an immenſe fragment of the Temple of the Sun, ſaid to have been erected by Aurelian. There ſtill remains a piece of the cornice and frieze, from which we may, in

ſome

ſome meaſure, judge of its magnificence. The workmanſhip is exquiſite, and the columns are ſuppoſed to have been ſeventy feet high. This Garden likewiſe contains ruins of Baths, ſaid to have been thoſe of Conſtantine. Paſs through the Colonna-Garden, (if you can obtain permiſſion,) to that gate which opens upon Monte Cavallo. *Give one paul and a half.*

II. *Statues, Horſes, and Obeliſk, in the Piazza di Monte Cavallo,* ſo called from the admirable ſculpture with which it is embelliſhed, namely, two coloſſal figures, ſuppoſed to be Caſtor and Pollux, each holding a horſe. Theſe twin Gods, the work of Phidias and Praxiteles, are eſteemed the fineſt pieces of ſculpture in Rome, eſpecially that done by the firſt-named Artiſt. They once adorned Athens, and are generally ſuppoſed to have been brought to Rome from Alexandria by Conſtantine the Great; though ſome Authors tell us, they were ſent

to Nero as a preſent, by Tiridates, King of Armenia. The horſes are ill-executed, and chiefly modern. The Egyptian Obeliſk, which ſtands in the centre of the ſtatues, was erected by the preſent Pope. It is compoſed of red granite, and meaſures forty-five feet without the pedeſtal. It originally adorned the Mauſoleum of Auguſtus.

III. *Palazzo Pontifico.* The Chapel painted by Guido merits notice. *Give two pauls, unleſs the Cuſtodi be ſent for on purpoſe to open the Chapel, when he will expect three or four.*

IV. *Baſilica of Nerva.* This Baſilica was an immenſe Court of Juſtice; the three beautiful columns which remain are Greek marble; their circumference is ſixteen feet and a half, and their height fifty-one; an architrave which remains is much ornamented and finely worked.

V. *Tempio di Pallade,* erected by Domitian. The two Corinthian columns now remaining are nine feet and a half in circumference;

the

the entablature and freize abound with well-executed ornaments; and, on the entablature, is a large figure of the Goddeſs in *alto-rilievo*.

VI. *Chieſa di S. Stefano degli Ungheri,* or *S. Stefano Rotonda,* formerly the Temple of Claudius. This beautiful and intereſting Edifice was built by Agrippina in honour of her Huſband Claudius, deſtroyed by Nero, and rebuilt by Veſpaſian. Pope S. Simplicius converted it into a Chriſtian Church, and Gregory XIII. gave it to the German College. The interior part ſtill retains the preciſe form, together with all the majeſty of an ancient Temple, and is embelliſhed with two rows of columns, fifty-eight in number, and chiefly granite. It is neceſſary to ſend a day before hand, in order to be ſure of ſeeing this Church. *Give three pauls, provided the doors be opened on purpoſe for you. The inſide is remarkably damp and cold.*

VII. *Villa Mattei.* The garden of this

neglected Villa contains a celebrated coloſſal buſt of Commodus, and commands a fine view of Caracalla's Baths, which are ſaid to have contained ſeparate bathing places for three thouſand perſons, including one thouſand ſix hundred marble ſeats: the apartments were decorated with precious marbles and bronze gilt; the floors paved with moſaics: and here were found the Hercules of Glycon, and the Farneſe bull. Ruins of a large number of rooms may ſtill be diſcovered; but moſt of the apartments deſtined for bathing are buried under-ground, and the whole building is in ſo imperfect a ſtate as to be ſcarcely worth a minute inveſtigation. *Give one paul and a half. This garden is very damp.*

On going out of the garden, you ſee, before the Church of *Sa. Maria della Navicella*, the model of an ancient bark.

VIII. *Chieſa di S. Gregorio nel Monte Celio*, ſaid to be built on the foundations of a Patrician-

trician-houſe, and to retain its ancient form. It commands a fine view of Titus's Baths, and the Coliſſæum; and, by entering the quadrangle, and ringing a bell on the right-hand, you may always gain admittance to this Church. In a Chapel adjoining to which, is a picture by Annibale Caracci, of S. Gregorio praying between Angels, ſaid to be the *chef-d'œuvre* of colouring; and, in a detached Chapel, are two celebrated freſcos, the one painted by Domenichino, the other by Guido, in order to prove which was the better Artiſt; that done by Domenichino repreſents the flagellation of St. Andrew!!! that by Guido repreſents the ſame Saint going to martyrdom!!! Here, likewiſe, in an adjoining Chapel, is a ſtatue of S. Gregorio, begun by Buonarroti, and finiſhed by Nicolas Cordieri. *Give one paul. This Church and the Chapels are damp and cold.*

IX. *Terme di Tito.* Send an hour or two before hand, and let the Man who keeps the key

key know at what time you deſign coming. Wear thick-ſoled ſhoes, or boots, guard your head againſt damp, and have a great-coat ready to put on when you come out of this Cavern. The Romans learnt the uſe of Baths from the Greeks; and, though at firſt employed merely for the purpoſes of health, they in time became an object of luxury and magnificence. The Baths of Titus were ſmaller than thoſe of Diocleſian and Caracalla, but more elegantly ornamented: the lower part of the edifice ſerved for bathing, the upper part for academies and gymnaſtic exerciſes. In the lower part, which now is underground, and therefore extremely damp, are the remains of beautiful *arabeſques*, from which Raffaelle is ſuppoſed to have taken many ideas. You go down with lights. Above-ground are what is called *the ſeven ſaloons*, ſuppoſed to have been reſervoirs for water, and originally conſiſting of nine rooms above-ground, beſides thoſe underneath.

The

The ruins of Titus's Palace, which communicated with the Baths, are ſtill viſible. In this Palace was found the famous Laocoon; and, in the Baths, the Aldobrandini marriage. Near this ſpot was the Tower whereon Nero is ſuppoſed to have ſtood to enjoy the burning of Rome; and near this ſpot, likewiſe, were the gardens of Mecenas, and the houſes of Horace and Virgil. *Give five or ſix pauls to the Man who finds lights.*

X. *Chieſa di S. Martino in Monte.* Under this beautiful little Church is a part of the Baths of Titus, now converted into a burial-place, and famous for being the ſpot where Pope Silveſtro held a council, aſſiſted by Conſtantine and his Mother. The moſaic-pavement, and matted roof of the Baths, (on which perhaps were paintings) ſtill remain perfect, as do the walls; conſequently, you have the exact dimenſions far better than in what is called, the Baths or Grotto of Titus. Here, however, no paintings are diſcernible; but,

but, here, you encounter no very damp air; and, therefore, Invalids may go down with tolerable ſafety, which they certainly cannot do into the Grotto of Titus. The Church of *S. Martino* contains beautiful marbles, elegant gilt ornaments, and landſcapes on the walls, by Gaſpero Pouſſin, with figures, by Nicolas, his Brother. The ſteps leading down to the burial-place under the high-altar, and the burial-place itſelf, were deſigned by Pietro di Cortona. The columns which ſupport the Church are ſaid to have been brought from Adrian's Villa, at Tivoli. *Give a couple of pauls to the Perſon who opens the burial-place.*

XI. *Battiſterio di Coſtantino.* This Edifice was built by Conſtantine, and repaired by Gregory XIII. and Urban VIII. The Font is an ancient tomb of marble of Ponſevero; the Dome is ſupported by fine porphyry columns, with an antique entablature, and adorned with paintings, repreſenting the life

of

of St. John Baptiſt, by Andrea Sacchi. In one of the Chapels are two curious fluted pillars of verde antique; and in the wall of one of the entrances are two noble porphyry columns, and an antique entablature without-ſide.

XII. *Baſilica di S. Giovanni in Laterano.* This noble Edifice was erected by Conſtantine the Great, and called the Mother Church of Rome, though St. Martin and St. Luke is really ſo. The front of the building, towards the Naples-gate, is beautiful, and the bronze-door, ornamented with *baſſi-rilievi*, was taken from the Temple of Saturn. The Corſini-Chapel is very magnificent, and contains the famous porphyry Bath, or Sarcophagus, which once graced the Pantheon. The pavement of this Chapel, and indeed of the whole Church, is fine. Here are ſtatues of Saints Thomas and Bartholomew, by Le Gros; and St. Andrew, St. James minor, and St. John, by Ruſconi.

The

The Altar of the Holy Sacrament is adorned with four magnificent antique fluted columns of bronze gilt, ſuppoſed to have been taken from the Temple of Jupiter Capitolinus, and brought originally (it is ſaid) from the Temple at Jeruſalem. Above theſe columns is a *tempera*-painting, by Cav. d'Arpino, repreſenting the aſcenſion of our Saviour into Heaven !!! At the top of the centre aiſle, near the high-altar, are two noble columns of red granite; near the door leading to the Baptiſtery, two of *giallo antico*; and in the Sacriſty is an annunciation, deſigned, if not executed, by Buonarroti. *This Church is always open, and tolerably warm.*

The Obeliſk, which ſtands before the Church of *S. Giovanni in Laterano*, is the largeſt at Rome, and ſuppoſed to have been even more lofty once than it is at preſent. It was originally placed in the Temple of the Sun, at Thebes, by Rameſſes King of Egypt. Its height, without baſe or pedeſtal,

is

is one hundred and fifteen feet, its diameter nine.

XIII. *Tempio di Minerva Medica.* This picturesque Ruin stands in a garden, the door of which will generally open if pushed hard. In this Temple was found the celebrated statue of Minerva, with the serpent at her feet, now to be seen in the *Palazzo Giustiniani.*

Not far from the Temple of Minerva Medica is the *Church of S. Bibiana,* which contains the statue of this Saint by Bernini, said to be one of his best works.

XIV. *Arco di Gallieno,* commonly called *Arco di S. Vito.* According to the inscription on the frieze of this Arch, it was erected in honour of the Emperor whose name it bears.

XV. *Piazza di Sa. Maria Maggiore.* Here stands the Column, before mentioned, which was taken from the Temple of Peace, and which (though only one pillar of that Temple)

ple) impreſſes the ſpeculative mind with a ſtronger idea of ancient Roman magnificence, than almoſt any other veſtige now remaining.

XVI. *Baſilica di Sa. Maria Maggiore.* This Church was erected upon the foundations of an ancient Temple of *Juno Lucina*, about the year 352, and afterwards enlarged by Sixtus III. The nave is ſupported by antique Ionic columns, thirty-ſix of which are white marble, and four granite. The *Baldacchino* is ſupported by antique columns of porphyry. The Chapel of Sixtus V. which contains his aſhes, is a fine one, and the Borgheſe-Chapel, is reckoned the moſt magnificent in Rome: it was built by Paul V. and contains paintings of Guido's. The altar of the Madonna in this Chapel is decorated with a large quantity of oriental jaſper, agate, and lapis lazuli. The Sforza-Chapel was deſigned by Buonarroti. This *Baſilica* is ſo loaded with gilding, and other ornaments, that it reſembles

ſembles a place of public diverſion more than a Chriſtian Temple. It is always open, and tolerably warm. The arch which ſeparates the nave from the choir is covered with moſaics of the fifth century.

On going out of the Church, at the oppoſite door to that where you entered, is an *Egyptian Obeliſk* of red granite, forty-three feet high without the pedeſtal. It was brought to Rome by the Emperor Claudius, and ſerved as one of the ornaments to the Mauſoleum of Auguſtus.

XVII. *Terme di Dioclezíano.* Theſe Baths, ſuppoſed to have been the moſt ſpacious in Rome, were one thouſand two hundred feet in circumference, and that part which was deſtined merely for bathing is ſaid to have extended three miles. Here were groves and walks, ſchools for arms and ſciences, with a famous ſaloon, called *Pinacotheca*, in which the fineſt works of painting and ſculpture were exhibited. This ſaloon is now con-

verted into the *Church of Sa. Maria degli Angeli*, the entrance to which (a rotunda) was one of the ſtews, or *Calidarium*, belonging to the Baths. *The Church of S. Bernardo* was another of theſe *Calidarium*, which, according to ſome Authors, however, were not tepid baths, but rooms for exerciſes. Part of the Baths are converted into the Pope's oil-cellar, which, being warm and dry, may be viewed without danger, and is highly worth inveſtigation: but, in order to gain admittance you muſt, generally ſpeaking, go before eleven in the morning. The entrance to the oil-cellar is cloſe to the Church of Sa. Maria degli Angeli. Pius IV. dedicated Diocleſian's Baths to ſacred uſes, becauſe the forty thouſand Chriſtians who built them ſuffered martyrdom; and Buonarroti, who was employed to erect the Church, finding among the ruins of the Baths an immenſe room, ſupported by eight columns of oriental granite, (the above-

named

named *Pinacotheca*, where the Youth performed their exerciſes in bad weather) formed out of it the preſent Church in the ſhape of a Greek croſs. The entrance to this majeſtic Edifice, which may vie with St. Peter's in beauty, contains the monuments of Carlo Maratti and Salvator Roſa. The nave of the church is one hundred and ſeventy-nine feet long, its height one hundred and five feet, and the eight antique columns abovementioned are ſixteen feet in circumference and forty-three high. The pavement is beautiful. Here is a picture of the fall of Simon Magus, by Pompeio Battoni. The baptiſm of our Saviour, by Carlo Maratti, and the martyrdom of S. Sebaſtiano, by Domenichino! This Church is generally ſhut by eleven in the morning, and opened again between two and three. *It is dry, and not very cold. Give two pauls at the Pope's oil-cellar, if you are ſupplied with lights.*

XVIII. *Chieſa di S. Bernardo.* This church merits notice, as belonging to Diocleſian's Baths. The ancient form and roof are quite perfect, and very beautiful. Admiſſion may be obtained at any hour by an application at the adjoining Monaſtry.

XIX. *Obeliſk before the Church of Trinita de' Monti.* This Obeliſk was erected by the preſent Pope, and is forty-four feet high, without the pedeſtal.

XX. *Chieſa di Trinita de' Monti,* famous for a freſco-painting by Daniello da Volterra, repreſenting the deſcent from the croſs!!!!

THIRD DAY.

I. *Chieſa de Sa. Maria del Popolo.* This church contains a ſtatue of Jonas, deſigned by Raffaelle, and executed under his immediate direction, by Lorenzetto!!!

II. *Obeliſk*

II. *Obeliſk in the Piazza del Popolo,* ſaid to have been made at Heliopolis five hundred and twenty-two years before the Chriſtian era: its height, from the ground to the top of the croſs, is one hundred and twelve feet.

III. *Colonna Antonina.* This Column, erected by the Roman Senate, was dedicated by Marcus Aurelius to his Father-in-law, Antoninus Pius. It is of the Doric order, and adorned with *baſſi-rilievi,* repreſenting the triumphs of Marcus Aurelius over the Marcomanni. The ſtatue of the above-named Emperor, together with his aſhes, was placed on the ſummit of the column; his ſtatue was of bronze gilt, but, being extremely injured by fire, Sixtus V. replaced it with the ſtatue of St. Paul, likewiſe bronze gilt. This column is very inferior in point of workmanſhip to that of Trajan; it meaſures fifteen feet in diameter, and one

hundred and forty-two from the baſe to the top of the ſtatue.

IV. *Solar Obeliſk in the Piazza di Monte Citorio.* This Obeliſk, made by order of Seſoſtris, King of Egypt, was erected by Auguſtus Cæſar, in the *Campus Martius,* where it ſerved as a ſun-dial. It is compoſed of red granite, meaſures ſixty-ſix feet, pedeſtal incluſive, and was placed in the *Piazza di Monte Citorio* by the preſent Pope.

V. *Colonna Trajana.* This beautiful Column was erected at the beginning of the ſecond century by the Senate and People of Rome, in honour of the victory gained by Trajan over the Dacians. On the ſummit of the Column was a ſtatue of the Emperor made of bronze gilt, and holding a globe, wherein his aſhes were depoſited, Sixtus V. changed this ſtatue for one of St. Peter. The height of the Column, from its baſe to the top of the ſtatue, is one hundred

and

and thirty three feet, near fifteen of which are under the preſent level of the ground. This Column is of the Doric order, and adorned with fine *baſſi-rilievi*, repreſenting the Dacian war!!! The ſpot on which it ſtands was the centre of Trajan's *Forum*. It is one of our nobleſt monuments of antiquity, and was deſigned, and in great meaſure executed, by Polidorus, a celebrated Grecian Artiſt.

VI. *Teatro di Marcello*, now the *Palazzo Orſini*. This Theatre was erected by Auguſtus Cæſar, in honour of Marcellus, the Son of his Siſter Octavia; and the architecture is ſo fine, as to have ſerved as a model for all ſucceeding ages. Conſiderable remains of this Edifice may ſtill be diſcovered, although the Palazzo Orſini is built with, and upon its ruins.

VII. *Portico di Ottavia*. This Edifice, which ſtands in the *Peſcaria*, or fiſh-market, was erected by Auguſtus in honour of Octa-

via. There are conſiderable remains of the building; but it ſtands in ſo damp a ſituation, that Invalids ſhould not venture to viſit it.

VIII. *Palazzo Corſini.**

* This Palace contains an immenſe and rare collection of prints, together with a large number of pictures, among which are the following: *Firſt room*—a curious old painting, by Angelo di Fieſole. *Second room*—two ſmall landſcapes, by Salvator Roſa!—a buſt of Seneca—Prometheus, by Salvator Roſa! *Third room*—an *Ecce Homo*, ſaid to be the *chef-d'œuvre* of Guercino!!! the lower part of the picture, however, is unfiniſhed—a portrait by Rembrandt!!!—St. John when a child, by Carlo Maratti!—a ſketch of the Madonna and our Saviour, by Vandyck—Marriage of St. Catherine, by Saſſo Ferrata!!—a conſular chair, with *baſſi-rilievi*, antique, and very curious! *Fourth room*—a hare, by Albert Durer!—Noah's ſacrifice, by N. Pouſſin!!!—S. Agoſtino and a choir of Angels, by Garofalo!!!—two ſmall pictures repreſenting the inſide of churches, by Petterneff. *Fifth room*—a miniature painting of the birth of our Saviour, by Albert Durer—a Madonna and Child, deſigned by Buonarroti. *Sixth room*—two ſmall pictures, by Andrea di Fieſole—a head, by Holbens! *Seventh room*—a landſcape, by G. Pouſſin—a Madonna and Child, by Murillo—a wild beaſt hunt, by Rubens—two ſmall landſcapes, by G. Pouſſin. *Give four pauls. This Palace is cold.*

IX. *Church*

IX. *Church of S. Onofrio on the Janiculum Hill.* Here are Taſſo's monument, and ſome fine paintings by Domenichino; and in the Convent adjoining to the Church is a buſt of Taſſo, moulded from his face.

X. *Villa Lanti,* famous for commanding a moſt extenſive view of Rome.

XI. *Palazza Sa. Croce.* In the Court below are two fine friezes and a head of Homer.*

XII. *Palazza Spada.*†

XIII. *Baſilica*

* *Above Stairs,* in the anti-chamber, or Servants'-Hall, is an Apollo in bronze. Moſt celebrated pictures in the Palace—Job on the Dunghill, by Salvator Roſa!!—St. Jerome, by Baſſano—a large landſcape, by Pouſſin—Fortune, by Guido—a battle, by Salvator Roſa!!!—Europa, by Guercino—four pictures of the four ſeaſons, by Albano!!!—The aſſumption, by Guido!!!—St. John, by Guercino—Our Saviour contemplating the globe, by the ſame. *Tolerably warm. Give three or four pauls.*

† *Below ſtairs*—Eight *baſſi-rilievi* in one room, and a beautiful ſitting figure of a Grecian Philoſopher, ſaid to be Antiſthenes, in another. *Give two pauls; the Cuſtodi not being the ſame as above ſtairs. Theſe apartments*

XIII. *Baſilica di Antonino Pio.* Eleven columns and a large entablature ſtill remain to ſhew how magnificent this building once was. The capitals are Corinthian, and the columns thirty-nine feet high; they now make part of the Dogana appointed to receive merchandize, which comes to Rome by land.

ments are cold. *Up-ſtairs* in the hall is a coloſſal ſtatue of Pompey, ſaid to be that at the foot of which Cæſar fell. Moſt remarkable pictures—Head of a Cardinal, by Guido—Judith with the head of Holofernes, by ditto—the ſacking of a village, attributed to Teniers, but more probably by Brughel—a ſmall landſcape, by G. Pouſſin—head of Seneca, by Salvator Roſa—St. Anne teaching the bleſſed Virgin to work, (more like a country School-miſtreſs and her Scholar) by M. A. Caravaggio!!—Death of Dido, by Guercino—Portrait of the famous Cenci, by Paul Veroneſe—St. Jerome, by Spagnoletto—Heads of two Boys, author uncertain!!—a ſnow-piece, by Teniers—a full-length of Cardinal Belardino Spada, by Guido. *Give four pauls.*

FOURTH DAY

I. *Mauſoleo d'Auguſto.* Auguſtus Cæſar, during his ſixth conſulate, erected, in the Campus Martius, this ſuperb Mauſoleum for himſelf and Family. It originally had three circular walls, but one only now remains ſtanding; and this Mauſoleum has of late years been converted into a theatre for bull-fighting.

The Campus Martius, which originally belonged to the Tarquins, and, after their expulſion, was dedicated to Mars, comprehended an immenſe tract of ground, extending, in the time of Auguſtus, from his Mauſoleum to the Theatre of Marcellus, and from the foot of the Pincian, Quirinal, and Capitoline hills, to the Tiber; in Nero's reign it reached to the Ponte Molle.

II. *Mole*

II. *Mole Adriana*, now *Caſtel di S. Angelo*. This magnificent building was erected by the Emperor Adrian, nearly oppoſite to the Mauſoleum of Auguſtus. It conſiſted of two ſtories, was incruſted with Parian marble, ſurrounded with magnificent columns, and adorned with ſtatues. Some Perſons imagine that the bronze pine, now in the Belvedere-Garden at the Vatican, was originally placed on the top of this Mauſoleum, and ſerved to contain the aſhes of Adrian, while others conjecture that his ſtatue was on the top, and that his aſhes were depoſited in a porphyry urn, or ſarcophagus, now in the Corſini-Chapel at *S. Giovanni di Laterano*. After the fall of the Roman Empire, this building became the Citadel of Rome, and acquired the appellation of *Caſtello di S. Angelo*, from a ſtatue of the Arch-Angel Michael, now placed on its ſummit.

III. *Fon-*

III. *Fontana Paulina*, deſigned, at the command of Paul V., by Giovanni Fontana. This water was brought to Rome by Auguſtus, to ſupply his Naumachia; and there are conſiderable remains of the ancient Aqueduct near the Villa Pamfile.

IV. *Fontana Navona*, deſigned by Cav. Bernini, at the command of Innocent X. The four coloſſal ſtatues repreſent the Ganges, the Nile, the Plata, and the Danube. The Obeliſk, which is of red granite, meaſures fifty-one feet, and was brought to Rome by order of Caracalla, who placed it in his Baths. *The Piazza Navona* was anciently the *Circus Agonalis*, and ſtill retains its original form.

V. *Fontana di Trevi.* The water which ſupplies this beautiful Fountain was brought to Rome by Agrippa, for the uſe of his Baths behind the Pantheon, and derives its name

name of *Acqua Virginia* from a young female Peaſant who diſcovered the ſource, and ſhewed it to ſome famiſhed Soldiers. It is the beſt water at Rome. The decorations of this Fountain were deſigned by N. Salvi, at the command of Clement XII. The ſtatues repreſent Ocean, Salubrity, and Fecundity; and the *baſſi-rilievi* over the two laſt repreſent Agrippa and the Peaſant Girl.

VI. *Fontana di Termine*, deſigned by Fontana, at the command of Sixtus V. In the centre of the building is Moſes ſtriking the rock; and on either ſide a *baſſo-rilievo*, one repreſenting Aaron conducting the Iſraelites to quench their thirſt; the other Gideon encouraging them to paſs the river Jordan, and directing his Soldiers to lead the way. This Fountain is likewiſe ornamented with four lions, two of which are white porphyry,

and

and two baſalt; the laſt being Egyptian ſculpture, and highly eſteemed; they were formerly placed under the portico of the Pantheon.

THE END OF VOL. I.

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